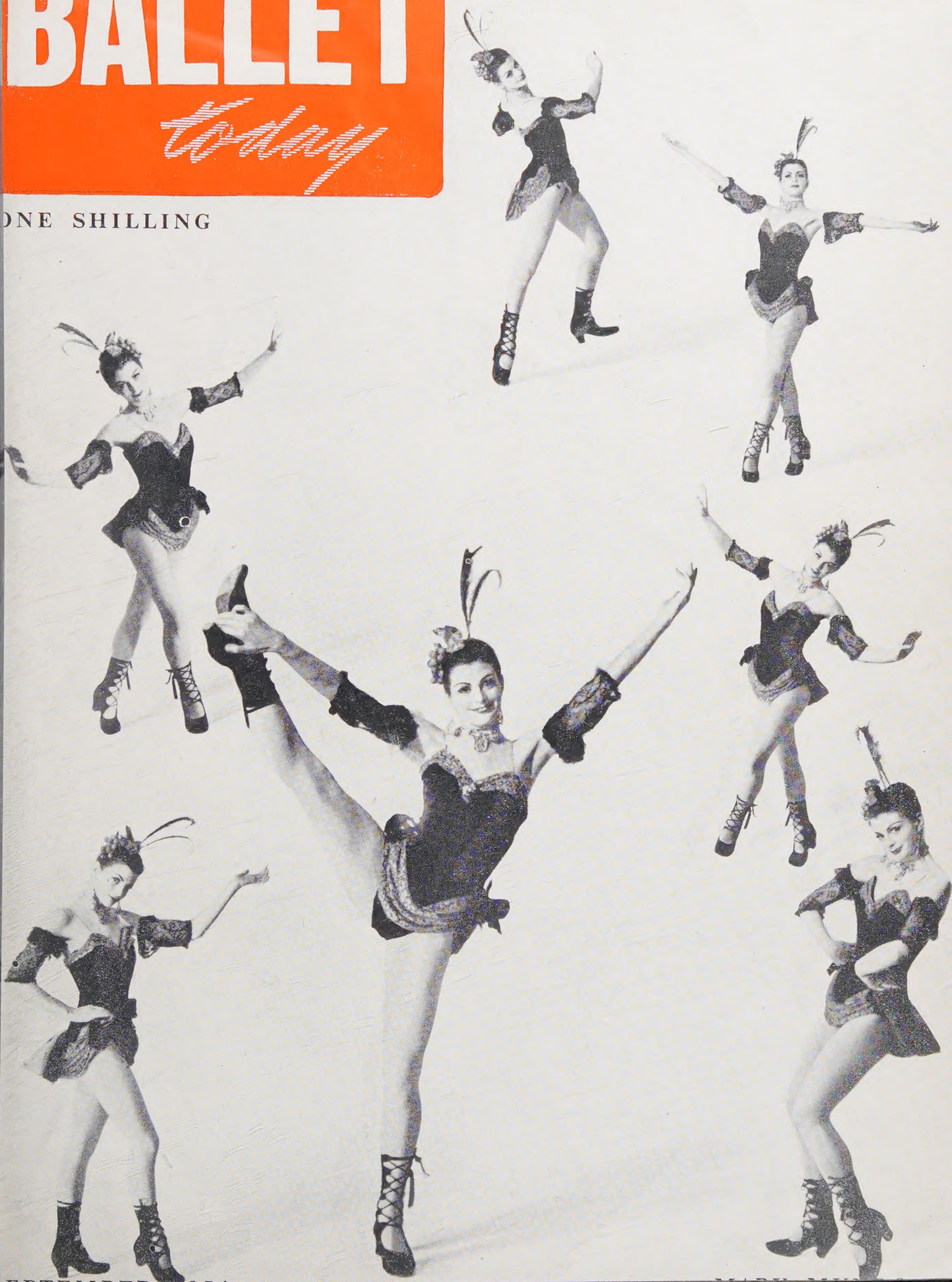


BALLET

Today

ONE SHILLING



LEFF & JASON

(ESTABLISHED 1921)

We have arranged for the profession to receive a

SPECIAL DISCOUNT

on any order amounting to

£5 and over	...	...	2½%
£10 and over	...	...	5%
£25 and over	...	...	7½%

Orders **under £5** strictly nett.

This discount is for the profession exclusively and applies to all our items.

Send Stamped Addressed Envelope for details of our latest range of materials and our current price list.

**89 & 91 MIDDLESEX STREET
LONDON, E.1.**

Telephone: BISHopgate 4011 & 7496.

Trains and buses to Liverpool Street or Bishopsgate.

ROYAL OPERA HOUSE COVENT GARDEN

*The Royal Opera House, Covent Garden Ltd.,
in association with the Arts Council of Great Britain,
presents*

THE SADLER'S WELLS BALLET

for four weeks only 31st August to 25th September, 1954.

Repertory includes:

THE FIREBIRD (First London Performance 31st August)
THE SLEEPING BEAUTY LE LAC DES CYGNES
GISELLE COPPELIA
THE THREE CORNERED HAT HOMAGE TO THE QUEEN, etc.

and

LE BALLET DU THEATRE NATIONAL DE L'OPERA DE PARIS
(Paris Opera Ballet) for 12 performances only 28th September to 11th October

Repertory includes:

LES INDES GALANTES LE PALAIS DE CRISTAL
VARIATIONS LES MIRAGES ICARE
SUITE EN BLANC ETUDES PHEDRE
LES DANSES DE PRINCE IGOR ISTAR NAUTEOS

Box Office open 10.00-7.30

Covent Garden 1066

THE NATIONAL RECORD LIBRARY

A BRAND NEW RECORD LIBRARY FOR LONG PLAYING RECORDS



MUSIC LOVERS—Borrow the latest L/P of your favourite Ballet Score, Concerto, Symphony or Opera, for less than one shilling per week each record.



We have the best recordings of every major work.
You may change your records as often as you wish.



DETAILS: s.a.e. (1½d.) to:

NATIONAL RECORD LIBRARY

27, St. James Road, Blackpool, Lancs.

SIGURD LEEDER SCHOOL OF DANCE

MODERN BALLET

PROFESSIONAL and AMATEUR CLASSES

AUTUMN TERM COMMENCES SEPT. 20

46a REGENT SQUARE, LONDON, W.C.1

Tel : TERminus 1915

PHYLLIS BEDELLS

VICE-PRESIDENT ROYAL ACADEMY OF DANCING

SCHOOL OF BALLET - Professional and Amateur

BALLET (R.A.D.) CHARACTER, MIME, GREEK,
BALLROOM, TAP
INCLUSIVE TRAINING FOR STUDENTS

28 QUEX ROAD, WEST HAMPSTEAD, N.W.6
Maida Vale 2324

THE EUPHAN MACLAREN THEATRE SCHOOL

FULL STAGE TRAINING
CHILDREN CAREFULLY TRAINED
JUNIOR BALLET CLASS EVERY DAY

Apply for Prospectus
THE STUDIO, 10 SCARSDALE VILLAS,
KENSINGTON, W.8 Western 6605

HILDE HOLGER SCHOOL OF MODERN BALLET

TECHNIQUE & EXPRESSION
OF THE MODERN SCHOOL
EVENING CLASSES FOR
PROFESSIONALS
SPECIAL CHILDREN CLASSES

Few SCHOLARSHIPS available from September (Age 15-22 years boys and girls). Apply with S.A.E. to Secretary:-

27, Oval Road, Regents Park, London, N.W.1
Telephone: GUL 6822

Ballet today

The National Dance Monthly

EDITOR:

PETER CRAIG-RAYMOND

Managing Editor: I. E. Herf,
15, Upper Brighton Road, Sur-
biton, Surrey (Elmbridge 9743).
Annual Subscription 15/-.
Advertising: 33, Crawford
Place, W.1. Pad. 2038.

Preview

WHAT a month September is for the hellfire and brimstone pessimists. Sadlers Wells back, the Theatre ballet home, the Paris opera ballet here, a new, enthusiastic dance group in the City, Festival still filling the huge hall over in Waterloo and more.

Ballet as an available art and entertainment has never been in better shape. That Covent Garden can afford to increase seat prices is an indication of how sure they are of their house. Festival Ballet has been playing to consistently good houses, and there is good reason to hope for the City Ballet's success. Launched modestly, the idea is worthwhile and the potential audience certainly exists.

What other good tidings? There are more ballet books on the stands, more discs in the record stores, more dancing in films, more lectures—and more people than ever before are interested in ballet.

National magazines continue to use more and more dance-themed material—*Everybodies* ran a Diaghilev feature a week or two ago, even a popular film weekly with a half-million sale, *Picturegoer*, featured Istvan Rabovsky!

This is no boom, more importantly it is the concreting of ballet as a permanently available entertainment. Success may not warm the memory-bespotted hearts of the "ballet clique" but all dancers and all ballet-goers will appreciate the savour of the word success.

Appreciate it now.

REPRIEVE

Yet another good sign was ballet's gradual acceptance that



Nadia Nerina and Alexis Rassiné in *Sleeping Beauty*.

first thoughts need not be perfect. After a few performance-by-performance changes on Esmeralda, Nicholas Beriosoff used the second week of Festival Ballet's summer season to completely change the ending of the ballet.

As I write I have not actually seen the effect of the major changes (which save Esmeralda from the scaffold) but the very fact of allowing second thoughts is a distinct improvement in ballet thinking.

Congratulations to them.

COVER

On the cover is an art-montage of a number of impressions by Mike Davis of Ballet Rambert's Mary Munro. *BALLET TODAY* used an original montage last December, and this current cover shows just how intriguing the technique can be.

A dancer can ring so many changes in a single variation—the montage of a group of contrasting shots gives a better, more overall view of her. These photographs on the cover are of Mary Munro in Jack Carter's

(Photo: Houston Rogers)

ballet *Lola Montez* reviewed in the last issue.

PARIS

Paris Opera Ballet will bring not one of the classic ballets in their repertoire to London. *Giselle*, the ballet most anticipated here, will not—if this information is true—be presented.

☛ This raises several policy questions. What had Serge Lifar to do with such an incomprehensible decision. And what is, for example, Yvette Chauvire to dance?

ETORKI

THE stated ambition of Les Ballets Basques Etorki is to "dance as authentically and as well" as they can.

They can dance very authentically; and well.

Where, of course, they fall short is in theatre sense. The programme as presented on August 9 at Sadler's Wells Theatre had one principal, untheatrical defect. Repetition was allowed to constantly sap the appetite for this form of dancing. Basque dances are, admittedly, distinctly limited in form. Given a box setting instead of the in-the-round setting authentic folk dance needs, this limitation becomes acutely perceptible.

To offset this, the company has introduced a ballet master and a digest of classical ballet technique. Very, very few steps are used. But those which are, seem to crop up everywhere, from everyone. Battement, for example, seem to constitute roughly ninety per cent. of the available classical technique known in the company.



drawing by Jean Target

Le livre d'extahun, Fandango Arin-Arin Baserrian Country dance



This mixture of badly-done, severely-limited ballet and traditional Basque dancing (forced out of context by the juxtaposition of the ballet movements) cannot work effectively in the theatre. It did not here.

Unlike, say, Pilar Lopez, this Basque company has retained a great deal of their traditional work even in balleticized items. Unlike Antonio, though, moulding is unattempted and distinct spaces are left between one and the other.



Ballet in Review

by
PETER CRAIG-RAYMOND

D'EXTAHUN

Two Basque writers—one of four centuries ago, one contemporary, but both surnamed D'Extahun — are translated in dance terms in a suite of dances which opened the programme.

A religious dance is followed by a balancing "apple" dance which showed soft, easy control and this, in turn, is succeeded by a Biscaye war dance for the men.

A cane-hitting dance and various Baserrian dances show the Basque country's dancing in full variety, or as full a variety as one such district can contrive.

I found the txistularist (the player of a Basque three-holed, embouchure-controlled flute) intriguing if rhythmically severe, and throughout the evening his thin, failing playing made the most authentic "Spanish" atmosphere for me of the whole assembly.

Two "ballets" were presented. Andoinne (ballet by Aramburu, choreography by Philippe Oyhamburu—the company's director) featured Maddalen Leyritz and Gene Yurre in a frustrated love story set in a fishing village on carnival day.

SERIOUS

The belief that ballet is "serious" (i.e. dim, slow, solemn) seems to pervade Spanish choreographers. But this ballet is highlighted by the carnival dances, especially one lithe, dangerous series of solos performed on top of a long, narrow box carried on shouldered poles by four men. This is the Danse du Coffre, performed at Lekeitio each year for the past five hundred years by the new head of the village on the feast day of St. Peter, patron saint of fishermen.

The other ballet, Orhi Pian (choreography again by Oyhamburu) features Maite Alberro and Joseba Urrutikoetxea. Sadly similar to the first one, this ballet is a showcase for a male

quartette doing the tumbling dances which were such an exciting finale for the Antonio troupe.

Here they are allowed to pass and an anti-climax effectively kills what influence these dances could have. They are, however, superbly performed by the four men.

The ballet as such is a series of pantomime-dressed divertissements pacing out an invisible plot

UNFITTED

One must continually come back to the basic fact that folk dance of any country, of any kind, is unfitted for simple transition to the stage. A professional theatre man must produce folk dance before it can be projected from a stage successfully.

Frankly I am tired of being intimidated by this continual cry of authentic. Who knows what is authentic Basque dancing—how few of us! And what percentage of the paying theatre audience know or care of authenticity.

Morris dancers are authentic—if insipid—but who watches them apart from a few devout Anglophiles?

Basque dances made a perfect item in the Antonio repertoire. As an evening's entertainment the limitations, the pseudo-ballet attempts, the amateur untheatricality... all this is an impossible hurdle to expect an audience to jump.

I was pleased to have the experience of seeing les Ballets Basques Etorki. But as they claim to be Basque "ambassadors" I would suggest they learn the diplomatic language of the theatre: stagecraft.

ESMERALDA

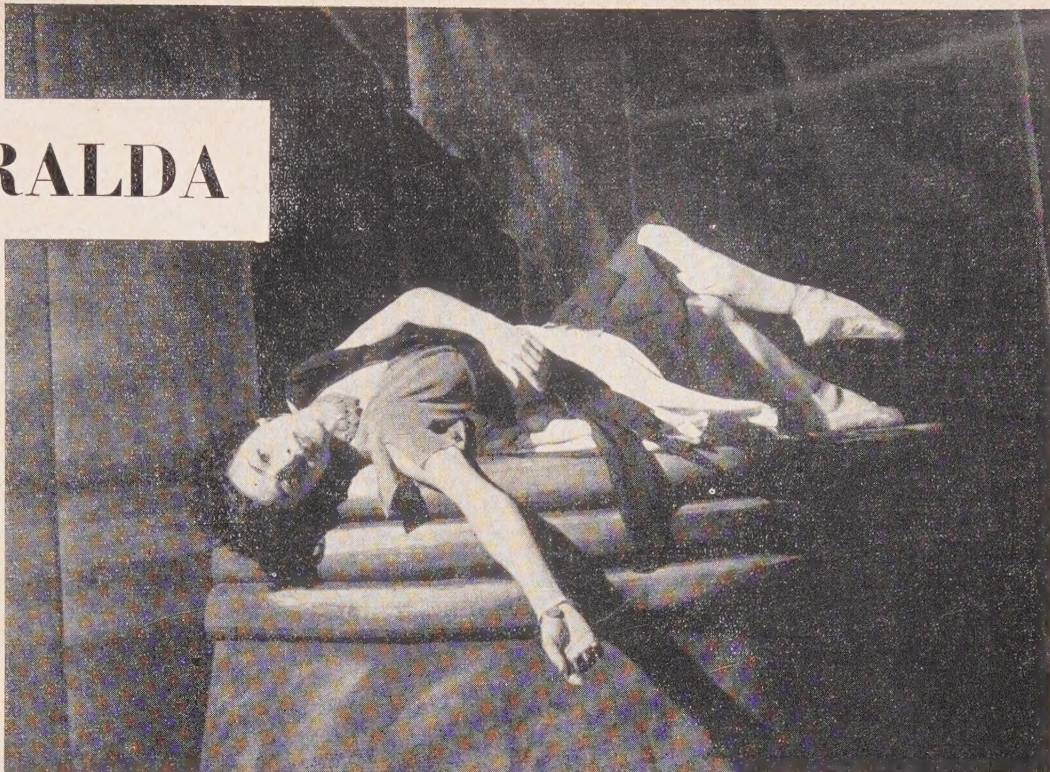
LA ESMERALDA was not the dramatic precis of Hugo's lengthy novel that such a ballet must be. The plot straggled, died, and was unconvincing. The music was dead, although sadly unburied. The whole ballet bored as only a mistake can when it is hours too long.

And yet this major Festival Ballet production had virtues sufficient to upkeep many ballets.

Nicholas Beriosoff has proven himself a master of detailed ballet, a choreographer of ensemble movement almost unmatched, and one of the very, very few men who could even stage a ballet of this length and complexity.

Nichola Benois has provided the finest decor of any production mounted by an English ballet company. Huge, sweeping, perfectly theatrical and grandly conceived.

Nicholai Pclajenko, ¹ *Natlie Krassovska and Anton Dolin.*
(Photo: Mike Davis)



Festival Ballet's corps de ballet and minor soloists showed an enthusiasm and integrated loyalty

Nora Kovach as Esmeralda (Photo: Louis Klemantaski)

not usually found in this country.

COMPROMISE

I cannot repeat here the plot of Esmeralda. It runs over on two pages of the programme. But, briefly, it concerns a poet condemned to death by a street-gang and saved by Esmeralda through her promise of marriage. But she falls in love with a soldier whilst being constantly near-seduced by a priest. She is eventually hanged for the murder of the soldier who is not dead and the priest is attacked by the hunchback who then commits suicide. Then: a joyous finale designed, perhaps, to keep to the showbusiness maxim of "send- ing 'em home smiling."

Natalie Krassovska danced the role without having decided its compromise of Carmen and Giselle. In the Giselle segments she was attractive, but one never "felt" for her—either as a love- lorn waif or a gypsy trying to fend off her seducers. Gilpin is dancing with more speed, greater dynamics, but a rather dirty finish to many movements. He is also gaining both Dolin's ease and Dolin's mannerisms. Briansky, hampered by his "toy soldier" uniform, had little to do but brought an air of Gen. Custer to the stage.

Belinda Wright looked won- derful, danced with a tiny, brittle attack beautifully fitting the role of Fleur-de-Lys. (She might well dance Esmeralda, too). Keith Beckett made an outstanding Hunchback—a difficult-to-sustain

role. Anton Dolin was effective as the priest, a role overmimed and underdanced.

The better parts of the ballet were the grand *pas de deux* for Belinda Wright and Oleg Briansky and the pizzicato varia- tion for Wright; the dance of the lutes (beautifully delicate); and the principal *pas de deux* of John Gilpin and Natalie Kras- sovka although this was very much less than the sparkling bravura *pas de deux* it should have been.

ORIENTAL

The unfortunate factors in- cluded Gilpin's synchronisation with the two girls in the Oriental Dance. This must be cut. The costumes (manufactured in Spain ?) were not so much bad as simply overpowering. With a magnificent series of decors, the costumes might well have been much simpler.

The ballet is too long by far and the music, mime and plot- lines might be cut usefully. Scene 2, Act 3, could be cut com- pletely, and the Fete de la Foloe divertissements could be cut out completely so to go directly from Esmeralda's arrest to her execu- tion, and the full-enough finale.

I do not suggest these cuts simply because the excisions are of "bad" pieces. But Esmeralda is too long as a ballet and a con- densation would make it a far

—To Page Six



better vehicle for Festival Ballet.

Lord knows, we all want Festival Ballet (and every other company) to succeed with full-length ballets. It is on this type of material that ballet will grow. In return for the very fact of mounting such a length of a work I am ready to turn blind eyes to a hundred faults. Esmeralda is not the great ballet this company needs—the music alone would preclude it ever deserving a place in this category. But, tightened and given more dramatic excitement, it can be a staple main course in the Festival repertoire.

FINEST

Istvan Rabovsky did for Esmeralda what *Reader's Digest* does for an overlong book. He highlighted variations and tended to make one blur over the surroundings.

His performance as Pierre Gringoire was the finest example of male dancing seen on the English ballet stage during the time I have been a critic.

He took an already brilliant main variation and transformed it into a fabulous proof of his powers. If a good dancer forces his contemporaries to work better in an effort to keep pace, Rabovsky must have a deterring effect on other male dancers—no man in ballet today could hope to compete with this casual dynamo.

After a display of electrifying technique, which left me limp, he told me "I was nervous, not nearly good enough." If his own evaluation of "good enough" is a whit better than the July 19 performance I will be lost for

superlatives. As I rarely use them (not having reason to do so) I write such words as electrifying and fabulous with a self-consciousness of their misused inappropriateness.

If Rabovsky did not save Esmeralda from again boring, he did for it what no other man could have done—or will do. He made a better job of the Camel dance by remaining steadfastly male throughout.

SUBSTANCE

Some of his technical feats—and there were at least half a dozen not normally seen on our stage—must place him in the very front rank of current dancers. The plot of Esmeralda does not give Gringoire enough substance by which I could judge him as actor, but upon the basis

of his technical virtuosity should be easily built a dance artist of great quality.

As Esmeralda, Nora Kovach (as remarked previously regarding Natalie Krassovska) has really nothing to do. Her one "big" scene (in prison, act three scene two) gave her the only scope for intense, full working and she made a great deal of this. If, in an effort to succeed with what little she was given, she oversold herself in the scene: how blame her?

Nicholai Polajenko must work harder than was apparent in his portrayal of Phoebus, the Captain. Lax movement, thoughtless finishing and an air of not caring overmuch spoiled his performance. He will, I trust, toughen

as more roles and more work are forced upon him.

RABOVSKY'S IGOR

Beriosoff must have seen his reproduction of the Polovtsian Dances from Borodin's Prince Igor in a new light as Istvan Rabovsky danced the chief warrior.

Upheld surprisingly well by an orchestra which only needs a greater brass strength to give the full pounding beat of this most theatrical of music, Rabovsky used the role as a frame for his own technical exhibition.

If some of his work was far removed from Fokin—or anything Fokin could have attempted—that merely made a great role out of a good one.

Anita Landa made an excellent Polovtsian Girl.

BORE

Pas de Quatre, if it is to have any point, must be performed by four ballerinas. And not very young ones. With Krassovska, Wright, Rossana (greatly improved in all her work and now, much warmer, showing promise) and Dale it merely showed its withered seams all too clearly.

A bore, wasting the talents of all four dancers.

Another bore, *Casse Noisette* (prologue, two acts) was saved by the impeccable dancing of Belinda Wright and John Gilpin. If their adagio is no sparkler, technically, it remains a fine showcase of controlled, finished technique. Both dancers used it to show the beautifully polished work of which they are capable

The Background, The Story . . .

NOT a thousand miles away from the stage door of the Royal Opera House, Covent Garden, an old theatrical poster had caught my eye. It was dated February 4th, 1836.

Across this poster in large black capitals was plastered the one word *Quasimodo*. In smaller letters beneath: or "The Gypsy Girl of the Notre Dame" with music by Carl Maria von Weber, an opera with characteristic bohemian dances, including the subterranean cells for the Parisian criminals, also showing the scaffold and the execution of Esmeralda: this poster set me out to try and trace something of the background of the ballet.

La Esmeralda, a ballet based on Victor Hugo's "Notre Dame de Paris," was first presented at His Majesty's Theatre, London, in 1844, with choreography by Jules Perrot; strangely enough although this ballet with its French setting was first presented in England, for the past hundred years it has been almost entirely scorned by these

—To Page Twenty-Two

Nicholai Polajenko as Phoebus, Nora Kovach as Esmeralda.
(photo: Klemantaski)

Belinda Wright as Fleur-de-Lys and Oleg Briansky as
Phoebus.
(photo: Klemantaski)

REPRIEVE

Major changes were made in Esmeralda after the first few performances. Esmeralda now does not go to her death but is reprieved in some way while the Priest is arrested. The only remaining death: the hunchback. New variations for Esmeralda and for the Poet have also been incorporated. A further appraisal of the revamped ballet will appear in **BALLET TODAY** next month.



THE Polovtsian Dances for Borodin's opera, "Prince Igor," were originally arranged by my husband, the late Nicolas Legat, when he was head teacher at the Imperial School of Russian Ballet and professor of the Classes of Perfection. Later his pupil, Fokine arranged the Igor dances as a separate character ballet.

Fokine had travelled extensively and absorbed ideas from several sources which according to the old school were not strictly orthodox. He was very attracted to the "free style" popularised by Duncan, and a reflection of this may be seen in his arrangement of classical ballets.

Nicolas Legat was not happy about such innovations. He used to say: "If you have a rare sherry, why spoil it by adding a few drops of port? Of course, if you want a cocktail, that is another matter." My husband even frowned upon my own interest in acrobatics and never entirely approved the many difficult feats I deliberately set myself to master.

INTEGRITY

However, it is up to every artist to do what his or her sense of integrity demands, following a new lead if inspiration points that way. It cannot be denied that Fokine's arrangement of the Polovtsian Dances was dynamic and found great favour with the public and it is still one of the most popular ballets in the modern repertoire. My husbands' choreography of the Polovtsian dances has never been seen outside Russia, so the

ISTVAN RABOVSKY

discussed by **NADIA NICOLAEVA-LEGAT**

rest of the world has no means of comparing the two versions.

The present reproduction of Fokine's ballet by Nicholas Beriosoff at the Royal Festival

Hall follows the original closely and is particularly notable for the fine athletic performance of Istvan Rabovsky as the Chief Polovtsian Warrior. I will not say it is the best performance I have seen ever, but it comes very near to the highest standard.

It is largely a matter of temperament. Rabovsky has what so many Slavs

possess and so many non-Slavs lack: enormous vitality and a quality of losing himself completely in the part he happens to be portraying. Breath-taking leaps and other acrobatic feats grow quite naturally out of the dramatic action, and the exertion required to accomplish them seems to give him no trouble at all. What to others would be an immense effort is to him just an integral part of the character; it would not feel "right" for him to do less than he does.

Naturally, this does not mean that he has been able to reach his present prowess without years of devoted practice—and prac-

tice, moreover, on the lines laid down by the orthodox, classical Russian school.

PERFECTING

One reason why Russian dancers are able to execute so many extraordinary, gravity-defying feats with such apparent ease is that in the first place they were correctly taught, and in the second place they have been perfecting their art since childhood. So many English male dancers take up the art far too late in life, and are not always trained for the best results when they do begin.

I really believe, too, that Slavonic dancers have a fund of natural energy which others do not share. Their entire regime is directed towards the building up of physical strength; they are highly selective in their food, for instance. Then there is the matter of temperament; but this is far less a "national" monopoly than many would suppose. Given a good start, any dancer can turn on temperament as and whenever the part requires it.

There is another side to temperament, and that is the control of it. What one has to admire in Rabovsky's performance of the the Polovtsian Dances is the art with which he conserves his energies throughout the performance. Never for one moment stepping out of the "character"—never ceasing to act—he fills the stage with his presence even when walking, gesticulating, love-making.

But there are long moments of held-in ardour; immense reserves of strength ready to be realised at the right moment in the few extremely sensational leaps with which he electrifies his audience. His pirouettes and tours en l'air are almost flawless and in the best classical Russian tradition.

QUIVERING

Even the infectious quivering of the limbs is absolutely true to type. These shaking spasms are the height of art, for although they may not seem to require much effort, they never reach a high degree of spontaneity and naturalness without endless practice, persistence and considerable physical endurance.

The true Russian classical ballet dancer glories in physical prowess, making the very most of the virile masculine impulse which expresses itself in arresting movement; and Istvan Rabovsky is perhaps the highest exponent of the art we have this side of the Iron Curtain to-day.



The portrait and pose from Prince Igor are by Raphael; the cut-out action shot repeated in column four is by Gyenes of Madrid.



"A Pas-De-Bouree Into My Heart's Core"

By CARYL BRAHMS

BY reason of its zest—the very real enthusiasm of its young artists under the leadership of Anton Dolin, presented, as they are, with his remarkable theatrical panache—and in spite of the immoderate ineptitude of the management in matters artistic, Festival Ballet has leaped, spun and *pas-de-bouree* into my deep heart's core. (Incidentally it is the only company this side of the Iron Curtain where you can see a *pas-de-bouree* executed with speed, smoothness and precision by artists at all levels.)

I strongly suspect that I sit watching its curiously formulated programmes with a tottering smile, like senile royalty on Sports Day at the Orphanage.

Why do I sit enthralled through the minor changes of cast which in any other company I would pay exit money to miss? Why do I come away from a basinful of Casse Noisette washed down with a strong potion of Prince

Igor in a trance of elation because, for once, I feel that I have been at the Ballet—a feeling I enjoy all too rarely these days, as the guest of companies with less exuberant artistic misjudgement?

POLICIES

I am reasonably convinced that my pleasure springs from Festival Ballet's two over-riding policies:

- (a) to give their youngsters a chance
- (b) to engage international guest artists wherever and whenever they can.

If these two policies would appear to cancel out, it could only be tough at the top. Actually they serve to keep the company exceptionally well rehearsed and and quite literally on its toes.

Festival Ballet's strength lies in its male dancers, and they are

fortunate in their Régisseur known to the company as the Papa Beriosoff and to one and all as the father of our next National Assoluta. Under the supervision of the Papa the male dancer emerges with an air, at least, of manliness.

Current guests Kovach and Rabovsky have set new standards for the permanent luminaries to burn up over—and what is art without heartburn?

Kovach has something of the approach of Elvin. Both ballerinas are superb in adages and pose. Both are intensely feminine. Both are of the earth rather than, like Markova and Fonteyn, of the air. Both have arrow-straight backs. Both use their arms exquisitely. Kovach has the better *equilibre*; Elvin's dance is purer—less acrobatic. And Elvin is by far the riper artist.

VERVE

As to Rabovsky, his leaps, spins and pace set a new standard for verve and vigour in this country.

Both Kovach and Rabovsky are benefitting by the intensive star-grooming Dolin is giving them. Their effect on the young Old Timers has been galvanising.

In particular John Gilpin and Belinda Wright are throwing off refractions from the brilliant guest stars. Wright, who will be replaced by Violette Verdy on Festival Ballet's American Tour is less a ballerina than a filigree and thistledown soloist. Gilpin, robbed by a fatal two inches of his rightful place as the romantic classical dancer of his day, is badly overworked. And anyway, there does not seem to be a rival romantic dancer waiting in the wings.

Something in the City – a new idea

I have asked Philip Perottet, the artistic director of the new City Ballet Society, to introduce (and advertise) this worthwhile venture in getting ballet over to a new public.

THE CITY Ballet will give its first season in September at Toynbee Hall Theatre, commencing on Thursday, 2nd of September, and continuing on every Tuesday, Thursday and Friday until the first of October.

The programme for these performances will consist of two short ballets and a brief musical interlude—there will be no interval. The performance will last from 1.15 p.m. until 1.45 p.m. The initial repertoire consists of four ballets—one romantic, one dramatic, one abstract and one comic. Two of these are in rehearsal now—*Sonata in D*, music of Mozart, decor and costumes by Louis Gaston and choreography by Philippe Perrottet; and *Death's Lover*, Music of Schumann, decor and costumes by Harry Cordwell and choreography also by Perrottet. The other two ballets are now in preparation—it is hoped that one will have choreography by Harry Cordwell.

There will be eight dancers for the season, led by Jeanne Artois, with Eileen Elton, Jeanne Lusby,

Diana Payne and Harry Cordwell, Glen Gordon, Basil Pattison and Philippe Perrottet.

INGENUITY

The ballets are being produced on a very restricted budget, but it is hoped to make ingenuity take the place of lavish spending. This does not mean costumes made from dishcloths, and a few fishnet drapes as decor. Toynbee Hall Theatre has a permanent cyclorama with a lighting pit, a full set of neutral drapes and superb lighting equipment. Cut-outs and architectural pieces will be used in conjunction with these, and the costumes will show no sign of parsimony. These are being made by Patricia Perrottet. The settings are being built by Glen Gordon, and painted by the respective designers.

Michael Hobson is the Musical Director, and he will play for the first season, in which all the ballets are to music written for the piano. He will also compose the music for some of the ballets. Later it is hoped to use a small instrumental ensemble, but the music used will always be played by the instrument, or group of instruments, for which it was composed. There will be no arranging or cutting down—no piano arrangements of works composed for full orchestra.

FUTURE

The dancers will be paid a small fee, and composers, choreographers and designers will receive royalties. The organisation is non-profitmaking, and all proceeds, after expenses are paid, will be devoted to future productions.

The management of the Society is in the hands of a committee, consisting of Evelyn Laye, Anton Walbrook, Mrs. George Strauss, Ian Tucker, Mrs. Naomi Lutyens and Stephen Arlen, with Llewelyn Rees as chairman. The Honorary Secretary is Patricia Harris, the Honorary Treasurer Narice Arlen and Philippe Perrottet is the Artistic Director.

If the September season is a success, there will be one performance a week during October, and a further season in November with several new ballets. There are thousands of office workers in the city within easy walking distance of Toynbee Hall, and it is only five minutes by bus from Bank, or by underground from Monument or Mansion House (to Aldgate East). At a cost of only half a crown for half an hour of ballet, there should be a large enough potential audience to make these performances a permanent feature.

Also in the company's strength, are such excellent artists as Keith Beckett—there may be a better character-dancer in Beckett's generation, but if so I cannot instantly name him—musical Anita Landa, accomplished Noel Rossana, gay Daphne Dale, Brianksy who would be a magnificent dancer but that he grows discouraged over-easily, Louis Godfrey—spirited utility; and other eager youngsters; with Resident Assoluta Natalie Krassovska presiding like the fairy doll at the top of the Christmas tree, waving a wand with practised graciousness.

WEAK LINK

But it is the Artistic Direction (by which I do not mean the Artistic Director) that is the weak link in this company. Something—we could call it a shoe-string—comes between the good intention of designers for Festival Ballet and the final result, expressed in bright scarlet, bright green, bright blue, bright purple and bright white, all executed in equally bright material.

Moreover where is the flair in discovering the most incisive conductor of ballet I have heard for some years, and playing him in second place to one of the least theatrical of batons?

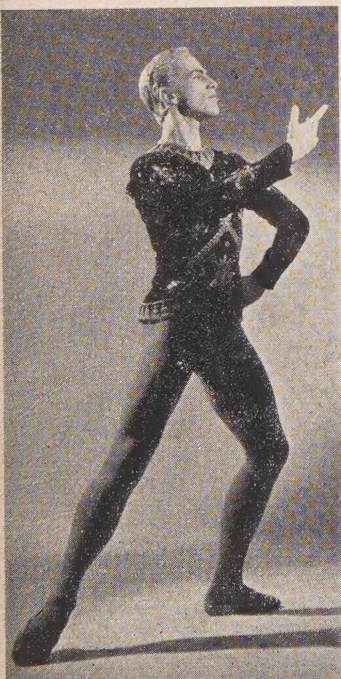
In fact, if I were Impresario Braunschweig I would send for Caryl Brahms and pay her handsomely to keep an eye on me.

WHEN the Sadlers Wells return to the Opera House in September, there will be two very familiar faces missing, leaving two large gaps in the company, which they will have some difficulty in filling, for both April Orlach and Kenneth Melville have made the big decision to leave the company to try their fortunes elsewhere; both are soloists of considerable merit, who have been responsible for many good performances in a great variety of roles.

APRIL OLRICH spent the early years of her life in South America, where she first studied ballet at the Colon Theatre, which is the National Theatre of Buenos Aires. At thirteen, when most children are still very much concerned with the three R's, she was invited to join Colonel de Basil's company, which was then touring South America; in fact she has herself now played in every state there except two, Bolivia and Paraguay, where apparently they are not quite so ballet conscious.

Her first role on joining the company was that of Little Red Riding Hood, so it was only fitting, that nearly a decade later she should bid her farewell to us at Covent Garden in the same role as that of her first appearance on the stage. There are few dancers at the age of fourteen and a half who can boast that they had a role created for them.

But when she was that age David Lichine, in his ballet *Cain*



and Abel, devised the role of The Spirit of Good for her. This ballet was given its premiere in Mexico City, at the Teatro Palacio des Bellas Artes, which apart from any other, has the singularly odd claim to fame, that every dancer in the corps de ballet has her own dressing-room.

Whilst in Mexico, the company had to give a performance in the open-air during a rain storm! Absolutely soaked to the skin, they carried on dancing until they had to give up, due to the trombones being flooded.

On one journey, when the company in travelling from one town to another, had to cross the Andes, three coaches set out, including the cast, the scenery, the wardrobe baskets. Only two reached the other side, one literally having "fallen by the wayside." Fortunately April's parents had wisely realised the hazards of the journey, and had arranged for her to fly.

On meeting the company the other side, she could scarcely

Two of the Missing

recognise them, due to the dust and dirt of five days continuous travel. On another occasion she had to dance in a bullring. The dancers were given the clinic to use as a dressing-room. This would not have been so bad, if it had not been covered with blood from the previous day's fight.

April now complains that nothing exciting ever happens these days. It was even known to happen that two Mexican dancers decided to settle an argument in the dressing-room with knives; an event one can scarcely visualise taking place in the stately precincts of Covent Garden.

When she was sixteen, she came to London with de Basil, for their short season; later going on to Paris for a further year's study. On her return to London, she joined the Sadlers Wells company, where she has played a great number of character cameos, with distinction; but her finest performance was

undoubtedly as Doll in Andree Howards' *Mirror for Witches*, a role in which she had the chance to demonstrate her dramatic capabilities.

She is a dancer of personality, with a great sense of humour.

KENNETH MELVILLE'S career, without possibly being quite so chequered, has been equally impressive though.

He was born in Birkenhead, eventually he came south to study at the Sadlers Wells school, where he remained for a few years before graduating through the ranks, until ultimately he became a highly proficient soloist; though, of late, he has been handicapped due to an unfortunate knee injury, which has caused him a considerable amount of trouble.

He has been with the company on all three American tours; he is shortly to return there again in Robert Helpmann's production



Photo: Seymour

of *A Midsummer Night's Dream*, in which he is to be one of the principal dancers.

Whilst with the company he has danced the poet in *Apparitions*, *Albrecht in Giselle*, *Eros in Sylvia*; perhaps most notable of all the name role of Don Juan; he has even on one occasion played the King in Act III of *The Sleeping Beauty*, a role which he thought he would find restful, due to the time spent on the throne, but he forgot to reckon with the weight of the crown and in consequence spent a most uncomfortable half hour.

Due to the fact that he has been with the company for several years now, he feels the time has now come when he would perhaps be benefited by a change.

—Nicholas Valentine

Photo: Derek Allen

READERS who find in my writings a good deal of harsh criticism sometimes leap to the conclusion that I enjoy being nasty; and Rosalind Krokover (the distinguished American editor) described my standards as "somewhat stratospheric." The fact is that I would much rather praise than blame, and nothing gives me greater pleasure than being made to eat my words—when these words have been harsh.

This is exactly what happened on 28th July, during the day-long session of the Annual Congress of the Imperial Society of Teachers of Dancing occupied by the Cecchetti Society. Madame Rambert was giving a lecture-demonstration entitled, "On the Development of Dancer into Artist": this took the form of a rehearsal by her of two of her gifted senior pupils (Rosalind Buttery and Kenneth Mott) in the *pas de deux* of Act II of *Lac*.

In order to see every detail of Madame Rambert's demonstration I had taken up a position on a window-ledge at a place in the hall corresponding to the stage-left up-stage wings of a theatre. This naturally brought me very close to Madame Rambert, and I was slightly disconcerted to find that much of her witty and highly intelligent demonstration (what a performance!) was apparently directed straight at myself.

All doubt was dispelled when she reached the point where the Swan-Queen shakes her fists at the evil Magician: for here Madame Rambert instructed the budding Swan-Queen to treat *me* as the wicked Magician... Then I remembered that in the August issue of *BALLET TODAY* (which had just appeared) I had said some very harsh things about Madame Rambert's production of *Lac* for the Ballet Rambert; and so I was able to appreciate just how apt and witty was Madame Rambert's riposte.

This was my cue to eat my words. For seventeen-year old Dorothy Buttery, as produced by Madame Rambert, showed just those qualities of line, musicality and classical feeling that I found sadly lacking in the Swan-Queen of Beryl Goldwyn, prima ballerina of the Ballet Rambert.

One expects quite a lot from a well-trained dancer of seventeen: at this age Margot Fonteyn gave a performance of *Giselle* which established her unmistakably as

the greatest classical dancer of the day. But in the item which followed Madame Rambert's demonstration I was fascinated to see twelve-year-old Susan Salomon (pupil of Nesta Brooking) dancing in her own prize-winning ballet *In a Persian Garden* with a stage presence, a sense of style and vivid personality that would have done credit to a firmly established ballerina. The usual adjective "promising" is quite inadequate for dancing as polished and professional as this.

LA BOUTIQUE

I am delighted that the Sadler's Wells Ballet is reviving *Boutique* after many years of incomprehen-

sible neglect: this charming satirical fantasy was one of the most popular items in the Diaghilev and de Basil repertoires; and could easily achieve the same position in the Sadler's Wells repertoire. This time let us hope that the seductive soubrette role of the female Can-can Dancer will be allotted to artists capable of continuing the fine tradition of *elan* and *joie de vivre* established by Lopokhova and Danilova—unlike Moira Shearer, who reduced this role to nonsense by performing it in a dainty and prudish manner. (One of the most embarrassing episodes in a depressing film was the scene in *Red Shoes* in which the designer complimented Moira Shearer for making the Can-Can Dancer "like a Dresden Shepherdess." So she was: that was just the trouble.)

ESMERALDA

The Festival Ballet's production of *Esmeralda* is reviewed in detail on other pages of this issue, and I have no desire to poach on other's preserves. But there is one aspect of this production which concerns me particularly.

A number of friends have found it very unsatisfactory, and have drawn the conclusion that

my estimate of the importance of Perrot's original production in London, as set out in various books and articles, is considerably exaggerated. But I cannot accept this conclusion.

In the first place Beriosoff never saw the Maryinski production with Petipa's version of Perrot's original choreography, and so Beriosoff's choreography gives no idea of the original: in fact he has tackled the problems involved in the script much as Fokine would have done, avoiding conventional mime, and at certain points (e.g. in the Prologue) this landed him in almost insuperable difficulties. In the second place Beriosoff did not have at his disposal any ballerina worthy of the name; and every nineteenth-century ballet depends very largely for its success on a ballerina of outstanding ability.

Beriosoff did wonders with his group character dances, but this ballet is quite properly called *Esmeralda*, not *Notre-Dame de Paris*; the central roles offers such chances to the ballerina that the Maryinski stars used to choose it for their benefits more often than any other ballet.

Under the circumstances I think Beriosoff deserves praise for doing as well as he did: I should like to see his production with a shortened Prologue, improved classical *pas de deux*, and a ballerina as good as June Brae, Julia Farron, Paula Hinton or Anna Marinova in the title role.... It is hard to understand why Anton Dolin takes on excellent male soloists but no female soloists of equivalent stature.

BALLET MIME

The supreme exponent of Fokinian mime was, and is, Karsavina. I shall never forget a lecture-demonstration by her at the Rudolf Steiner Hall two years ago. She illustrated her talk with scenes from *Petipa* ballets, performing the conventional gestures with consummate rhythm, breadth of movement and emotional sincerity; but I was unhappy, for it was Karsavina herself who, under the inspiration of Fokine, broke the shackles of conventional mime and did much to make possible the twentieth-century renaissance of ballet.

At question-time I asked Madame Karsavina if she would show us a mimed scene from one of the Fokine roles which she created—e.g. *The Firebird*. But she objected that in this ballet the mime is inextricably mixed up with dancing; and so we finally agreed on *Le Spectre de la Rose*.

Without benefit of costume or decor she swept the audience off its feet; it was as if the four decades which have elapsed since the premiere of this ballet had dissolved.

"Ballet As I See It"

by
Fernau Hall



Belinda Wright, John Gilpin in the *Snow Queen pas de deux* from *Casse*. (Photo: Raphael)

PORTRAIT
BY
JUNE RYAN

TEXT
BY
JAY NORMAN



MORE than twenty years ago I saw Pavlowa dance *Le Cygne* at Manchester. Although there must have been other items in the programme this is the only one I remember. I had never seen a ballet dancer before and I have no other recollections of the performance.

A short while ago I saw her dance fragments of *Le Cygne* during a programme of ballet films at the National Film Theatre—and found it a revelation. The following night I went to the Royal Opera House, Covent Garden, and saw a young dancer, Svetlana Beriosova dance Princess Aurora in *The Sleeping Beauty* for the first time. In that performance, tentative as it was, there was some quality that I have seen nowhere else except in the very great and it reminded me of my impressions of the previous evening. It was a quality of indescribable nobility grace and inner radiance, a kind of dedication of the whole to the immediate purpose, as though the classical technique had been created for that moment alone—a quality very rare indeed.

Brought up from an early age in the surroundings of the theatre, where her father was a dancer with the Ballet Russe de Monte Carlo, and with the example of the great dancers of the past constantly before her, it is not surprising that Beriosova should have a distinct stage personality. She creates the illusion of detachment and great beauty, as all really great dancers have before her.

IN 1948

One of the first glimpses London had of this dancer who was hailed as a 'baby ballerina'—she was then about 15—was during the Metropolitan Ballet's season at the Scala in 1948. At that time one was surprised and delighted by the apparent excellence of her training and her coltish charm. In the following year she appeared with the same company at the Lyric, Hammer-smith, in, among other items, the second act of *Giselle*.

I remember very little about that performance except her

SVETLANA BERIOSOVA

walk and her way of taking her curtain calls; and again that she seemed to have been trained exceedingly well to express choreographic ideas through the classical alphabet. She moved as a dancer first and last.

After some months in the States and a few arena appearances, valuable for the experience they gave her of projecting to large

audiences in a vast area, she joined Sadler's Wells Theatre Ballet in 1950.

She was now developing rapidly.

A little above the average in height for a dancer, she was fining down a little and her work was still notable for lack of mannerisms and purity of classical style. She had a good carriage and a serenity of countenance most moving in one so young. She was the first leading dancer I had seen whose fair colouring enhanced rather than hindered her potential ballerina appearance. Certain weaknesses were, however, apparent, notably: a lethargy of movement

which made her seem only too ready to sink into such 'soft' roles as Lamilia in Cranko's *Pastorale*, rather weak pointes and a loss of speed in turns.

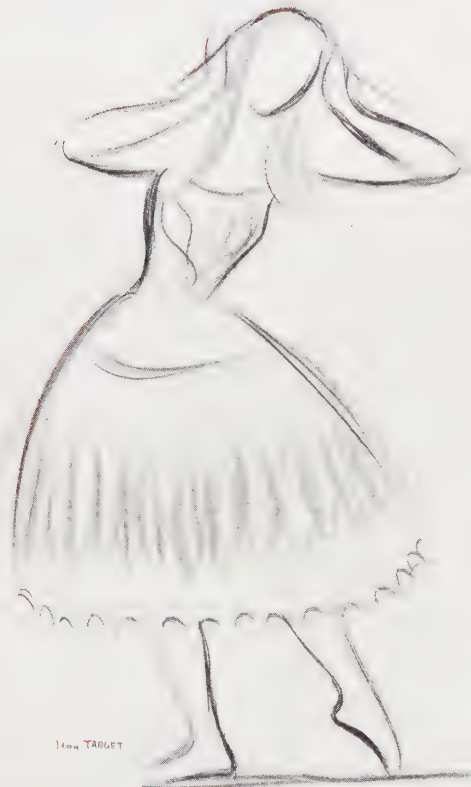
Although she seemed cramped on this comparatively small stage and there were few roles in the repertory really worthy of her, she gave distinction to every role she undertook, even when miscast. When well cast, as the Chatelaine in Howard's *La Fete Etrange* and the girl in *Assembly Ball*, for instance, she brought new meaning to these roles, but it was as the Sugar Plum Fairy in *Casse Noisette* that she really came into her own, proving, if

To page 17

Giselle

THE Paris Opera Ballet have recently mounted a new *Giselle*, Tamara Toumanova is likely to dance the role during Festival Ballet's stay in London, and Margot Fonteyn will again dance ballet's finest role during the winter season at Covent Garden. Here R. J. Austin writes on the interpretation of the role itself.

The character of *Giselle* cannot be considered in isolation; she requires a great ballerina to bring her to life. The role cannot be divorced from its most famous interpreters without whom it



Lycette Darsonval in *Giselle* with the Opera Ballet.
(Drawing: Jean Target)

would long have ceased to interest us.

For *Giselle* is a composite creation, built up over many years by many dancers, each of whom has added something to the character which each in turn has passed on to her successors.

The ballerina is thus in part creator, in part interpreter; she assimilates into her performance the discoveries of those who have gone before her, and in re-interpreting them for her own generation she is adding to a great tradition which it will be for others to preserve and enrich.

Act 1 design by Carzou for the Opera production of *Giselle*
(Photo: Marc Vaux)



BEYOND ORIGINAL

One can be sure that Gautier would not now recognise what he called his *pretty ballet*, even though much of the traditional choreography must have remained intact, because a series of great dancers have given it a depth and beauty far beyond his original conception.

For *Giselle* herself is an interesting character—one of the stock figures of Nineteenth Century Romanticism—but *Giselle* as danced by Markova, Chauvire or Fonteyn today is a summary of many performances going back, over a hundred years, to that of Carlotta Grisi at the Paris Opera in 1841. To watch *Giselle* danced is to be conscious of this great tradition and to realise how much it gives to each performance its unique and transitive beauty.

Upon the ballerina rests the onus of making us appreciate the ballet on three different levels: as a quaint period melodrama like *La Dame aux Camillias*; as a true and touching story of love betrayed and redeemed after much suffering, which is common to every generation; and, most difficult of all, as an evocation of the Romantic Ballet and the lithographs of that era. We must be moved by *Giselle's* fate, and at the same time see it at one remove through the eyes of another century.

You cannot modernise *Giselle* either in its decoration—as Carzou for the Paris Opera Ballet or Berman for the New York Ballet Theatre have attempted to do—or in the presentation of the main character.

Here, for example, that fine dramatic dancer Nora Kaye failed completely. Her *Giselle* was a cousin to her *Hegar* in Tudor's magnificent *Pillar of Fire*, whom it would have been wiser to send to a psychoanalyst than change into a Willi.

Chauvire, on the other hand, captures the period atmosphere so exquisitely that her *Giselle* becomes unreal and remote to us. The problem is that if the dancer makes *Giselle* come to life as a modern heroine caught in an intolerable situation, the atmosphere is lost; but if, like Chauvire she moves always in the gentle, stylized manner of the period lithographs she will be accused of making the work a mere museum piece and destroying its moving and dramatic quality for her own generation.

Between these the balance must be struck.

RIGHT BALANCE

Many critics have suggested that Markova here achieves the right balance. Her *Giselle* is indeed truly romantic and of its

period, not rem

To a sacrifice and rather perform of deta many v moving tellectu ting. idiosyncr some ballet classic

This tween resolve same t make and loghout the mu ballets depend their ch

A fel that t Giselle their jo the W atmos Music leitmot played warns repeate madnes of the

Ano poses t in Act when Thus G necklac same w Myrtha is to im the Wi

DOOM

This same and d peated leads c feature largely and wh Giselle be imae

It is creatur

Liker herself this, b love fe traged (that c also w nal fid signific and I s detail

A v charac given a

auvire's it is

arkova has
the subtlety
bold strokes
Fonteyn's
accumulation
effect. In
places a more
te, but in-
less stimula-
s personal
movement are
getting in a
the purest

onflict be-
nt must be
while at the
aina has to
unharmonious
ment throu-
or *Giselle* is
all classical
are inter-
ally and in

of this is
danced by
to express
repeated by
when the
with grief.
is made of
reme is first
s mother
rem; it is
scene of
the entry

that certain
de ballerina
new light
An Act II.
perceive the
ide in the
the bows to
those wand
he band of

RE

re, where the
al themes
ts are re-
emphasis,
important
which has
l by critics,
character of
than might

to a doomed
inning.

erheroes she
aware of
on that her
to end in
ous scenes
al test and
years eter-
on a new
ht of this,
m in more

on of the
an thus be



A scene from the Paris Opera Ballet's L'Oiseau de Feu, which will be staged at Covent Garden on October 5—a few weeks after Sadlers Wells' new production. (Photo: Serge Lido)

It is not enough for the dancer merely to show *Giselle* as a petulant child irritated at not being able to find Albrecht. Moira Shearer in particular weakens her interesting interpretation by stamping her foot in anger and sulking.

Giselle is not a normal girl; the audience must realise from the beginning her strangeness, her emotional instability and her reactions whether of joy or grief to incidents which in themselves appear to be quite trivial.

From the beginning *Giselle* must appear haunted and obsessed by some strange idea which she herself cannot fully understand; the gaiety and high spirits must be there, but it should be a fevered and intense gaiety, fearfully snatched.

Giselle already expects to be deceived.

She is terrified that Albrecht will never return, and that she has only imagined that she heard his knock on the cottage door. This must be stressed by the ballerina from the very beginning, otherwise the concept of *Giselle* as a tragic heroine will be considerably weakened.

SOPHISTICATION

The following scene can be played in two distinct ways: either *Giselle* can appear an innocent child who runs away

To page 17

Michel Renault in Nauteos, the new ballet to be presented by the Paris Opera Ballet (Photo: Fred Brommet)



JULIAN BRAUNSWEG used a not-very-usual advertising technique in boosting his *Esmeralda* production at Festival-hall. He quoted several bad reviews of the ballet, juxtaposed with—of course—favourable ones. His headline: "Critics' Dilemma, Public's Delight." After quoting such opinions as "exquisite" against "full length bore" and "life" against "corpse", the advertisement ended "And I am right, And you are right, And all is right as right can be with *Esmeralda*."

I agreed with half of the quotes, but not at all with the conclusion!

But I like the technique. A year or two ago I was publicized as having made a certain remark on a film. So bad were the reviews—all of them—that not a good word could be digested out of context.

Above my name they merely quoted this fragment: "A film." And that, even I could not deny, it certainly was!

So, perhaps, we may yet have a new production publicized as "A ballet."

ONE OF THE interesting thoughts about *Esmeralda* is that it provided a major role for one after another of the great Russian dancers. And yet none of them took it out of Russia with them. **Pavlova** ignored it. **Diaghilev** never did produce it.

That it needs a de Mille cast to keep its plots upon the stage is true. But the emigre Russians stopped at no other condensations—why leave the gilded Gipsy to her sickle lovers?

THE EDINBURGH Festival again assumes dance importance this year with the three *Diaghilevian* revivals and **Igor Stravinski's** *L'Histoire d'un Soldat*.

A Soldier's Tale has, itself, an interesting story. Evolved by **Stravinski**, **Ramuz** (the poet) and the conductor **Ernest Ansermet**, the *Tale* was intended to give the trio some money whilst their own funds were blocked. They were, at the time, in Switzerland during the 1914-19 war. **Ludmila Pitoeff** choreographed and created the Princess role. **Sokolova** appeared as the Princess in London.

Moir Shearer will dance in Edinburgh.

The three *Diaghilev* ballets—*Firebird*, *Tricorne*, *Boutique*—will be seen on the first few evenings of the short Covent Garden season which follows the Edinburgh performances by **Sadlers Wells**.

SO varied were the happenings at Festival hall during July and August that a special column almost became necessary. Both **Oleg Briansky** and **Nicholai Polajenko** were down for *Albrecht*. (**Polajenko** had refused a role in *Alice*, rumour had it). **Tamara Toumanova** arrived in London on August 15 and **Krassovska** was hospitalized with apendicitis. Invited to televise, **Nora Kovach** and **Istvan Rabovsky** found themselves still doing the *Quixote pas de deux*. And still fabulously effective. These two dancers are giving open class for interested students and in conjunction with **Nadassy**—teacher **Klari Szechy** in London. I shall hope to comment on these classes in a later issue.

Sonia Arova made a resplendent visit to London during the last days of July. Yes, she did go to Festival hall. No, she did not go backstage. Amazingly inaccessible, she arrived without an advance notice. And not even a red carpet.

ERNEST ANSERMET will be guest conductor at Covent Garden during the August 1-September 25 season. He will conduct for the three *Diaghilev*

ballets (**Ansermet** worked with **Diaghilev**) including *The Firebird*. The designs for this production are those of the 1926 *Diaghilev* production by **Gontcharova**. The choreography has been revived by **Grigorieff** and **Lubov Tchernicheva** and **Tamara Karsavina** assisted **Fonteyn** in her rehearsals. **Karsavina**, of course, created the role of the *Firebird* for **Diaghilev** in Paris in 1910.

AS we went to press the main talking point in London was not of the Paris Opera ballet but of **Violette Verdy**. Already announced as joining **Anton Dolin's** Festival Ballet for the United States tour, the rumour now had it that **Violette** would join the company in Manchester.

Natalie Krassovska's unfortunate absence caused the rush to find a replacement. **Toni Lander** arrived early, and **Violette Verdy** would seem an excellent choice if the rumour is proven true.

As the *Bride* in **Roland Petit's** *Le Loup* last year she caused considerable comment and I thought her one of the most promising of young dancers. Essentially, though, she must appear in

Maryon Lane as a 'gamine' in a scene from **Alfred Rodrigues'** new ballet for **Sadlers Wells Theatre Ballet**—*Cafe des Sports*—to be London premiered on September 9 when the company reopens here.



Alice

A COMMENTARY ON

the classics to give her a greater basic strength. Few dancers could have equalled her in *Le Loup*, given a broader classical experience few dancers should be able to equal her in any way.

She will certainly be a great asset to Festival Ballet. With **Gilpin** she should dance *Sylphides*, *Lac*, *Cygne Noir* grand pas de deux, *Don Quixote* grand pas de deux, *Casse* (Snow Queen), *Giselle*, *Spectre* and *Esmeralda*.

WITH only a few hours warning **Nora Kovach** went on to dance the Snow Queen pas de deux in *Casse*—in addition to her scheduled Act two *Sugarplum* and grand pas de deux. With a trail of illness and accident, Festival Ballet had a run of bad luck which the company worked against—successfully and magnificently in many cases.

THE *Laidrette* ballet by **Kenneth MacMillan** has, I hear, been revised for presentation by the **Sadlers Wells Theatre Ballet**. This short work, performed at the S.W. Choreographic Group, was excellently reviewed and I asked at the time for it to be taken into the SWT repertoire. It will be one of the strongest ballets in the company's book. I noticed, not very importantly, that without exception every paper referred to the SWT Ballet (when it returned from South Africa) as the **Sadlers Wells Ballet**. Is it so hard to get a title correct?

GEORGE SCHUBERT, a descendant of the composer, is forming a Schubert Society in Britain. An inaugural meeting of the committee and a cocktail party are being held this month at which the Austrian ambassador, the Earl of Harewood and other guests will be present.

CYRIL BEAUMONT well exemplifies the type of backwardist critical technique which I have been attacking for years. I am forced to bring his use of this nothing-so-good-as-it-was tactic

seat

THE BALLET MONTH

to the fore because of his *Sunday Times* notice on **Istvan Rabovsky**.

It is not that **Rabovsky** was a bad dancer—or fouled technically—or any other actual reason. **Mr. Beaumont** sums it up thus: “certain steps appeared to diverge from **Fokine’s** choreography.”

This, as a historical statement, is admissible. As a criticism of the artist’s performance it is not. Why is **Fokine’s** choreography to be held in higher regard than any variant implemented by **Rabovsky**. And, in any case, *Prince Igor* is to **Nicholas Beriosoff’s** choreography—“reproduced” from **Fokine**. Which might, or might not, be much the same thing.

Mr. Beaumont has had a long, varied experience of ballet. Much much longer than I. But it is true that a fourteen-year-old schoolboy might well hit the

point missed by either **Beaumont** or myself. He lacks the experience—and also the bias that comes with experience, long or short.

A schoolboy would have gasped at **Rabovsky**. He would have been naive. But he would have been fairer than is this throw-back to the legendary **Michael Fokine**.

I also found it tragic that a great number of London ballet experts, and dancegoers of various experiences, held aloof from **Rabovsky**. “He has been oversold” I was told by a surprising number.

“But” I answered “he has never oversold himself. Blame his friends, his publicists. But he himself doesn’t give a damn what anyone says. He dances, and that is that.” After his first *Igor*, **Istvan’s** first question to me was as to how **Trunoff** used to dance. I said “very well” and **Istvan** agreed. “And I have seen some wonderful Warriors” he told me.

If this is “overselling” it is the most modest version of it I have ever heard. Certainly, the performance that thrilled Festival Hall (and received a “fine, fine work” from **Anton Dolin**) far from thrilled **Rabovsky**. “No, not good enough. I am sorry.”

It is all too easy to judge an artist in advance upon the

Anita Landa, Daphne Dale, Natalie Krassovska, Oleg Briansky and Belgium’s Queen Elizabeth after Festival Ballet’s first night at the Theatre Royal in Brussels. (photo : J. De Well.)



Natalie Krassovska, Anton Dolin, Nicholas Beriosoff and BALLET TODAY Editor Peter Craig-Raymond (left) discuss Esmeralda, the Festival’s new ballet, AFTER the notices are written and done with! (Photo : Mike Davis).

exuberant overselling of his friends, his managements, his “fans.”

But, surely, such pre-judging can never be either fair or valid. And to refuse to go and see the artist at work is worse. To criticize him at second-hand, without seeing him, is monstrous. I have seen it done too often, condemned it too often.

! Condemn the salesmen. But see the dancer dance first—judge last.

THE death took place on July 18th, at **Andrew Carnegie’s** former mansion in Tunbridge Wells (now the Legat School of Ballet) of 92-year-old **Madame de Briger**, known as “**Babouska**” (grandmother) to **Moir Shearer** and generations of other well-known ballerinas who received their training in the school.

What even her closest friends did not know, however, was that **Madame de Briger** formed the last living link with the Servian (Yugoslav) ex-Royal family and by taking essential knowledge to the grave with her, she has indefinitely delayed the distribution of a fortune running into millions, which is willed to be shared among descendants of the Obrenovitch dynasty.

IT was when “**Babouska**” was already approaching her eightieth year, that she started a new career. She took complete charge of the Lesar School kitchen, coping with all the difficult ration problems of the war, and the welfare of some fifty boarders many now famous dancers, were in her care. **Moir Shearer** was a pupil of **Madame Legat** at this time; **Markova** and

Dolin had graduated from the school only a few years before and were still running down to Seer Green and “**babouska**” for odd moments of breathing space between bombings.

The school became so successful that it had to move to its present larger quarters in Tunbridge Wells immediately after the war. “**Babouska**” was now well over eighty and her powers were failing.

THEN suddenly came the news from California of the death there of an American Millionaire who had married into the Emmanuel branch of the Obrenovitches—leaving her entire fortune to her Royal relatives. But there was a condition; the fortune could not be distributed until every single member of the ex-Obrenovitch family had been traced—and **Babouska** was the only living person who could tell who and where they all were.

She had known—but she could not remember. Her mind wandered. In her lucid moments, her daughter, **Nadia Nicholaeva-Legat**, would sit for hours to her bedside, trying to guide the old lady’s memory back to the past and learn the names of her many unknown relatives. They are scattered all over the world. Many are in Russia behind the Iron Curtain, and until they can get out, the money cannot be touched.

“**Babouska**” carried most of the names to the grave with her. So now her descendants are faced with the almost hopeless task of either tracing their unknown relatives or losing a fortune which will restore them to the position of affluence they enjoyed before the Bolshevik revolution shattered their hopes.

Svetlana Beriosova

from Page eleven

any proof were needed, that here was, above all, a classical dancer. She also made a delightful Swanhilda in *Coppelia*, showing an unexpected sense of fun.

One awaited her debut at Covent Garden with eagerness.

LONG STANDING

Her first big role on the larger stage was the Lilac Fairy in *The Sleeping Beauty*. She took the stage like a ballerina of long standing, with authority, grace and humility. She also danced two performances of Odette in *Le Lac Des Cygnes, Act II*, a role she had already taken with success at Sadler's Wells. She was supported by a different partner on each occasion and has since had no opportunity of stabilising or developing this role. But these performances upheld the good impression she had already made.

Shortly afterwards she took over a number of roles from Grey and it was probably partly this as well as the fact that they are both tall and have long arms that gave rise to the often heard remark that she and Grey are similar dancers. In some movements, especially those requiring a lyrical quality, there is a certain similarity, but it is almost certainly fortuitous, for Grey is a strong dancer with the impulse of her movements springing from a central force and spreading out through her limbs, whereas Beriosova's power seems diffused, illuminating a well trained body.

ONLY ONE

Among her roles have been the lead in Cranko's *The Shadow*, the second ballerina role in Balanchine's *Ballet Imperial*, the name part in Ashton's *Sylvia*, the Queen of the Waters in his *Homage to the Queen* and La Favorita in Howard's *Veneziana*.

Her role in *The Shadow* gave her a wonderful opportunity to display her particular lyrical quality, and it suddenly became clear that she was, perhaps, the only dancer who could follow Fonteyn in some of her typical roles, such as Chloe. She never seemed very happy in *Ballet Imperial*; the costume and wig did not suit her and the role is, perhaps, too full of technical difficulties to allow her to expand.

As La Favorita she managed to give meaning to the pas-de-six

and has probably given this ballet a new lease of life.

As Queen of the Waters she succeeded in being the only dancer who could possibly attempt the role after Elvin, but it is a role so built around Elvin's particular style that no one else will probably ever be entirely successful in it. Her Sylvia suffered, I think, only because she was not, as yet, quite at home with Ashton's classicism, though she showed unexpected speed and attack in the first act. It had now become evident that she was on the way to eradicating the cause of her occasional lethargy, that her pointes were stronger and her turns crisper and speedier. At times, however, she still appeared to lack attack and her travelled turns were weak.

FIRST AURORA

And so we come back to *The Sleeping Beauty* and her first Aurora.

On this occasion her musicality and sense of style have never been seen to better advantage. She showed an exquisite sense of timing, particularly in port-debras, and a breathtaking authority of movement, combined with a touching humility. If she can increase her stamina and attack there is no knowing what heights she may attain.

History was probably made at Covent Garden on 1st June, 1954.



Photo: Baron



Ballet Digest

Pavlova—a felt model by Rosario Hudson

LORD HAREWOOD (ex-Editor of *OPERA*) is again referred to as "director of the Royal Opera House, Covent Garden" in an American trade paper **Paul Himmel's** "Ballet in Action" will be published in the United States next month with a critical commentary by the N.Y. *Herald-Tribune's* **Walter Terry** the book photographs NYCB dancers and will sell at over £3 a copy the story of a ballerina on Broadway has been written by American mime-dancer **Angna Enters** and is to be published under the title *Lucy Roisell* I wonder when **Enid Blyton** will enter the market? **Ruth St. Denis** (she is now 74) is shooting dance films in Hollywood . . . the first will be *Ballet of Light*, the second *Scriabin's Poem of Ecstasy* **Jerome Robbins** is being sued by **Styne** and **Cahn** for "holding up" the musical writers' sale of the show *High Button Shoes* . . . **Robbins** claims the choreography of the show is his property and has stopped any outright sale by the composers . . . **Robbins** is in a strong position and the case is of vital precedent-forming interest for choreographers. . .

ARNOLD HASKELL opened the latest exhibition of paintings by **Joss** at the India Club last month **Jillana** is currently being boosted in the United States, she is, of course, a NYCB dancer *Ballet Carnival* is a new "annual" to be published soon **Sol Hurok** has guaranteed the **Takubo Azuma Kabuki** dancers 250,000 dollars for their next tour . . . I suggest that one of the game, smaller recording groups here issues the LP of *Haitian Dances* by **Frantz Casseus** recorded in the United States on *Folkways* another small American label is **Cook** who have issued *Fiesta Flamenca* which would be of interest here a song has been written to publicize **Violetta Elvin**—it will be entitled *Ballerina* and the sheetmusic will have **Elvin's** photograph on the cover **Violetta**, by the way, danced last month in Cannes **Yvette Chauvire** was also starred . .

EARL BOSTIC may be used for a ballet score soon . . . anyone who has heard the dentist-drill saxophonics of Bostic will realise that such a score could leave an indelible impression . . . Festival Ballet advance premiered *Esmeralda* for charity on July 14 (premiere: 15th) to a very successful result. **Camille de Rhynal**, in London last month, was trying to interest several companies in one of his proven ballets . . . a Sunday newspaper is keenly trying to have **Margot Fonteyn** sign a contract to serialize her life Upcoming feature in *Heiress* magazine is a portrait analysis of **Svetlana Beriosova**, illustrated by **Mike Davis** . . **Nora Kovach** and **Istvan Rabovsky** receive wide publicity—recently stories have even appeared in the *Philatelic News* and in *Australia's Stamp Monthly* . . .

"**GOOD IDEA**" award to the girl who, asking **Nora Kovach** for her autograph, presented the scarlet-gowned **Nora** with a bloodred rose . . **Belinda Wright**, given a better-than-usual opportunity in **Beriosoff's** *Esmeralda*, is still leaving the company Ballet Today's **Mike Davis** writes on ballet photography in **Norman Hall's** Photography magazine . . . **Sonia Arova**, I'm told, is filming—somewhere . . . **Margot Fonteyn** became the president of the Royal Academy of Dancing in succession to **Adeline Genée** . . . **Ninette de Valois** received **Rad's Queen Elizabeth II** award for her services to ballet . . the Academy becomes increasingly Sadler's Wellsian . . **Duke Ellington** is writing a length ballet score . . . **George Jackson**, who writes from Chicago for this magazine paid a rush visit to London last month and will be writing a diary of his trek-after-dancing two months in Europe for us . . . the zoo sent an especial keeper to Festival Hall to watch over the interests of the goat loaned for *Esmeralda* . . what a pity ballet does not have a Zoological Society rather than an Equity . . .

from Albrecht's advances because they are something she has never before experienced ; or else it can be played in a mood of naive flirtation in which childish cajolery is mixed with alarm. Chauvire plays the scene in this manner, and, although it is frequently criticised, can be most moving provided the ballerina does not allow a mood of sophistication to intrude.

But it is essential that Giselle must appear fearful of Albrecht's love. The Wilis, whose theme we are to hear later, haunt her imagination. They are the spirits of girls who have died as a result of having been betrayed by their lovers ; and Giselle fears that the same fate may overtake her.

Hence the importance of the flower-petal test and the moment when Albrecht attempts to swear his eternal love for Giselle. She will not allow him to do that just as she abandons the flower test because she fears that if their love is declared either on oath or by a pretty superstition, she will be doomed to suffer the fate of the Wilis.

As long as her love for Albrecht is not positively declared they are safe ; yet she longs for his love.

This is her dilemma.

NO MORE

She abandons the flower test because she is as frightened the answer will be "He loves me" as she is that it will be "He loves me not." Thus Giselle continues to keep her love on a flirtatious level when she can be safe and protected from committing herself entirely to love and thus to betrayal and death. It is noticeable that she does no more than kiss her hands and touch Albrecht with them ; and when finally they embrace, immediately afterwards Albrecht is exposed by Hilarion.

An interesting variation upon this is contained in Tamara Toumanova's performance. After the first, ugly intrusion of Hilarion and his rejection by Giselle, Albrecht returns to her and as he lays his hand on her shoulder she involuntarily shudders. Here Giselle is shown as a girl frightened and repelled by the physical manifestations of love as represented by Hilarion.

What she fears is the reality of love with all its physical implications ; and it is only with Albrecht that she can love in a mood of sentimental dalliance, and so, robbed of its reality, her fear of the Wilis will be dispelled.

However these scenes are played it is essential that the ballerina does not allow Giselle to laugh off her mother's warnings about the Wilis.

DISCOVERY

Giselle's discovery that Bathilde is engaged to Albrecht

Giselle

— The Interpretation of the role

FROM PAGE 13

can be made more poignant if she is seen to have developed an intense devotion to Bathilde.

Fonteyn conveys this superbly.

When the *pas de deux* is being performed for Bathilde and the Duke, Giselle kneels watching her, oblivious of all else; this Giselle with her passionate love of dancing has eyes only for her benefactor. She strokes her cheek with the pearls she has been given, as earlier she stroked Bathilde's dress—almost as if they caressed her. One realises that Fonteyn's Giselle, a loveless child, has now discovered two people whom she can love intensely and trust implicitly; and it is those two people who are later to betray her.

This is most touching because Fonteyn manages to convey the deep reverence Giselle has for Bathilde—the peasant girl for the princess. Even when she parts Albrecht and Bathilde she falls in a curtsy, her face eloquent with shame for the thing she has done; even during the "mad scene" she curtsies again to Bathilde.

Fonteyn's Giselle is a true 'peasant girl in a feudal society who has twice given her love to someone above her station. This



deepens the tragedy when she discovers Albrecht's true identity: the reverence which a simple girl feels for her superiors has crumbled with the rest of her dreams.

The disillusionment is complete

INTUITION

When Hilarion shows Albrecht's sword to Giselle she is at first uncomprehending; then a look of horror crosses her face and she runs to Albrecht to be reassured.

He turns away.

Here again she moves apart and kneels alone with her hands over her face; the attitude is the same as that which she took up when she refused to continue the flower-petal test.

Once again we are reminded that from the first Giselle had an intuition that she was to be betrayed. A young dancer, Ann Heaton, magnificently conveys this parallel; making us realise that Giselle's mind, near breaking-point, has returned to that first intimation of betrayal.

The scene of madness is played differently by every ballerina, but each must choose between twilight and total darkness—between growing insanity and com-

plete derangement.

Here once again Fonteyn strikes the exact balance.

Her Giselle shudders on the verge of insanity; sudden flashes of recognition illuminate the growing darkness. She runs towards Albrecht; remembers, and turns away; she approaches Bathilde, and because the instinct of a peasant girl is stronger than her reason, curtsies to her before turning away.

Fonteyn's greatest contribution to *Giselle* lies in the emphasis she has given to the relationship between Giselle and Bathilde. One realises that her insanity is based as much upon Albrecht's betrayal as upon the fact that she has discovered that her own rulers have debased their lives to the common level; that they too are weak and corrupt. Fonteyn has thus managed to place the ballet within the framework of a feudal society, while also retaining the atmosphere of the Romantic Ballet of the nineteenth century.

It is an astonishing achievement.

One returns again and again to this wonderful artist, not at the expense of other performers, but because she has discovered in the role depths and shades of expression which one would not otherwise have realised existed at all. Fonteyn has reconciled each of the problems of interpretation; she establishes the balance between a period ballet and a tragic drama; she shows us Giselle as a product of a feudal society; she reconciles Giselle as a doomed heroine with Giselle as a young girl in love; and she fuses the *Giselles* of Acts I and II into an exquisite harmony.

BALANCE

This is a problem which many performers—even dancers as great as Markova—never properly face. Because of the unity of *Giselle* both in its music and choreography, the dancer must seek to discover a balance between the young girl and the wraith of Act II.

It is not enough to treat the second act as a mere *ballet blanc* and leave the question of interpretation aside; we must recognise Giselle as a person even when transmuted by death.

She is not a poetic abstraction remote from the young girl of Act. I. Besides this the ballerina has also another difficult relationship to establish: that of Giselle and Myrtha, Queen of the Wilis. Fonteyn's performance is a model of how this should be achieved. Her Giselle of Act II has a remote tenderness which pathetically echoes that of Act I; even though she is powerless against Myrtha, she is still able to reach across to Albrecht and sustain him by her love.

Cave of Guitars

LISTEN . . .

*Soft in the eerie void,
Strumming, thrumming low
Muted, mumbling notes
Tumble from guitars . . .
Chuckling, stumbling, drumming,
Bubbling out they flow.*

*In the deep, dark dim of the cave
All is still, save
The dancing guitars.*

*Fades the dim
Look into the black cave, . . .
See the silhouetted trio dawn:
Two spears of light attack,
Their green and orange shafts
Pierced the spot
Where sit the silent three.*

*Now in the spotlight's blaze
Gaze . . .*

*The crouching figures spring into
dimension.*

*The swift, defiant grumble of
guitars*

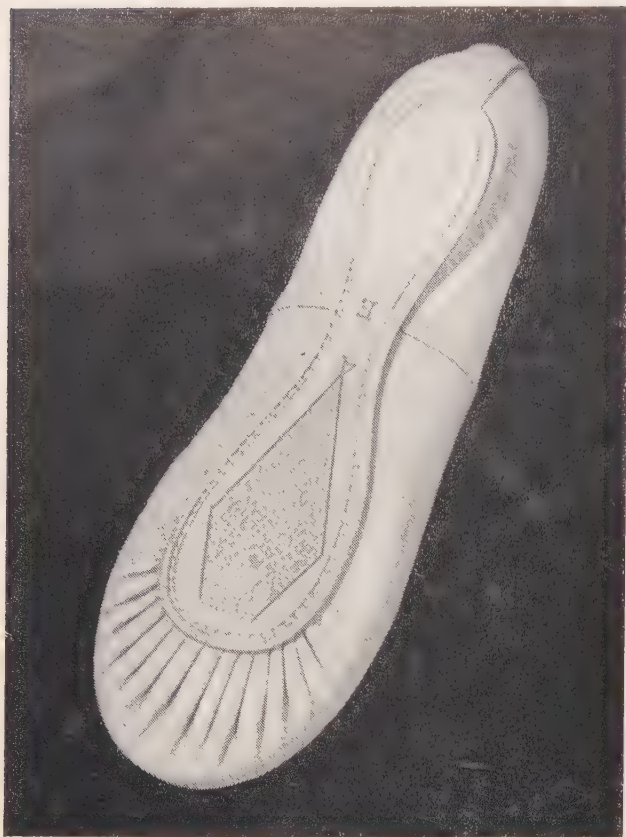
*Explodes
And crashes into melody.
A rich, vibrating, forceful song of
strings
Commands the toe, the heel, the
hand to tap.*

*Monotonous, consecutive
And hauntingly repetitive
The rhythm of Fiesta Land
Is drugged.*

*Now breaks through the spell
sharply
A stamp, a clap, a clicking
castanet
And on whirl the dancers madly, .*

*No longer alone in the cave
But lost in a crowd,
I watch.*

Joan Nightingale



“FAYTOE”

Samba

patent

You'll never know how good a soft toe shoe can be until you try 'Faytoe'. For this is the Ballet Shoe with a difference—so soft, you can roll it up like a glove, so beautifully made that its shape is miraculously preserved without wrinkle or blemish. Look at its sole, lighter than anything ever achieved before. Feel inside—there's never any ridge or bump to annoy or hurt the foot. 'Faytoe' is indeed the Ballet Shoe above all others. Yet, unbelievably, they are cheaper than standard ballet shoes.

IN BLACK, WHITE, RED, PINK GLACE

Infants	Girls	Ladies	Gents
7-10	11-2½	3-8	all sizes
14/6	15/-	16/-	18/6

Postage 6d.

FROM 46 DEAN STREET, LONDON, W.1 or
55 BEAUCHAMP PLACE, KNIGHTSBRIDGE, S.W.3



BY
EDITH
BARKING

ROBERTA LEIGH of Pelham House, Bracknell Gardens, London, N.W.3, is writing a book on the life of ballerina Fanny Elssler, she writes to ask for assistance from readers as follows:

I would like to contact any organisation or person who would have information regarding Fanny Elssler as well as letters written by her to her from various people with whom she came in contact when first in London, namely Mr. Henry Wikoff and Mrs. Grote. If anyone has any information about these two people I would be very pleased to hear of it. I have Angus Ehrharde's book "Le Vie de Danseurs" as well as that of Emil Petchin. I believe there was one written by Betty Paouli although I cannot get hold of this.

If anyone has any information that would be at all helpful could they please write to me.

NIJINSKI

Leslie Vickers writes: "I hear that a film on Nijinski is to be made. Have you details?"

Vaslav Nijinski is, with Anna Pavlowa, considered the personification of the whole classical ballet. Of the two, Pavlowa, had a longer life and a more successful one. But Nijinski, tragically, had the more photogenic life.

After two decades of retirement, and the few years since his death in 1949, not one but two biographies are to be filmed before the end of 1955.

One will be produced in Hollywood, one in Leningrad. The technical adviser on both will be Romola Nijinski, the wife of Vaslav. Feast enough perhaps that she has sold the story to both Hollywood and the Soviet Union.

For the Soviet version Georgie Farmanyantz will portray Nijinski. In the Hollywood film, to be directed by George Stevens, the Russian dancer will be portrayed by Istvan Rabovsky.

Rabovsky fled from Red Hungary last year to the American zone of Germany. Signed rapidly by Sol Hurok (himself recently biofilmed in 20th-Fox's "To-

night We Sing") he and his wife Nora Kovach were soon dancing in London, in New York, in Paris and in Las Vegas.

Back in London during August and September, Rabovsky is with Festival Ballet and has televised. And planned his work for the film.

The Hollywood version will be made in early 1955 as planned now...It will, at this rate, not be seen here before 1956.

TRIO

"Can you tell me, writes Estelle Fraser, "where Beryl Kaye, Irving Davis and Paddy Stone are now?..

These three dancers opened at London's Fortune Theatre in Laurir Lister's "Joyce Grenfell Presents" show recently and were reviewed in the July BALLET TODAY.

DANILOVA

Eric Stapleton writes: "I read a reference to Danilova in a national magazine which made it appear she was long-dead. Surely this is not so!"

Far from it! I have written to the magazine to correct the impression. Danilova, not too long ago in London, is dancing in the United States and televising. She will probably tour the Orient again this winter.

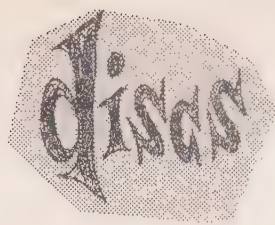
PHOTOGRAPHS

Readers constantly write to BALLET TODAY for copies of photographs. In conjunction with Ballet Arts Ltd., the Editor has now been able to offer a series of exclusive photographs to readers at almost cost-price. This service is announced elsewhere in this issue.

Please address all questions, enclosing a stamped and fully addressed envelope to Edith Barking, BALLET TODAY, 15 Upper Brighton Road, Surbiton, Surrey.

The New Giselle

and NAUTEOS, reviewed by F. Reyna



FOR THE end of the season the Paris Opera has redesigned *Giselle*. By so doing it has called upon the famous theatre artist Carzou, who designed *Les Indes Galantes* and *Le Loup* for Roland Petit.

Serge Lifar has made various cuttings here and there in this traditional choreography, without any apparent reason. Such modern effects by Carzou seem unfitting for this ballet. The first scene is good, with its castle of grey stone and the Rhine flowing in the distance, but in the foreground Giselle's house, without roof, with trellis work and the drab uniformity of autumnal tints—these seem to be too heavy or the beauty of the costumes and dancing.

With regard to the second scene, unfortunately there is no light or mystery. Under a glaring, metallic light we see the Willis appearing in their silver costumes with metal masks, which transforms them from Willis to Walkiries. Giselle wears a feather on her head, which looks like one our grandmothers used to wear at balls.

Serge Lifar still takes the role of the Prince. And Giselle is taken in turn by Mlles. Chauvire, Wyroubova and Darsonval. Mlles. Clavier and Bessy alternate the Queen of Willis. This newly dressed ballet does not resemble anything that we have yet known and Giselle is even unrecognisable.

NAUTEOS

In contrast, the ballet Nauteos has been a great success at the Opera. We have to thank Rene Dusmesnil for the scenario and Jeanne Leleu for the music. Serge Lifar is choreographer to this work in three acts, and Yves Brayer is responsible for the decor and costumes.

The story is briefly this: on an island in the Archipelago, Greek tritons and naiads are fighting in front of a ship that has been wrecked. The only survivor is the young Nauteos who has been carried by the waves onto the shore. Leucothea, the naiad, sees him, revives him and gives him a necklace as a present.

The villagers then find Nauteos. A young girl takes notice of him and arouses her lover's jealousy, but Leucothea, in her jealousy, turns against the tritons and naiads. However everything resolves itself finally.

Jeanne Leleu's musical score is charming even if it is, perhaps, lengthy. Yvette Chauvire's interpretation is remarkable. She wears a royal blue costume, moulded to her figure, and has a little coral crown on her head. Michel Renault is youth itself, expressive and passionate. Madeleine Lafont, as the young girl, is faultless in her technique. Lifar's choreography is well balanced in line and harmony.

FOR TWO

Maurice Bejart and Ethery Pagava presented their first choreography in a ballet for two to Liszt's music at the Ballets de l'Etoile, directed by Jean Laurent.

This ballet, entitled *Petite Sirene*, is interpreted by Pagava herself. This little choreography is charmingly irresistible as Ethery Pagava is gifted with such marvellous grace and sensitivity. This was a great success and had great applause at the Theatre de l'Etoile.

SHORT STORY CONTEST

BALLET TODAY is offering three prizes—£5, £3, and £2—for the best three short stories with a ballet theme received before November 1.

Full name and address on the first page of each manuscript please. A stamped and addressed envelope must be enclosed. And only typed manuscripts, we regret, can be read.

The winning stories will be given to leading artists to illustrate and published in the superb Christmas issue of *BALLET TODAY*.

★ ★ ★

Will intending contributors at all times note that *BALLET TODAY* is interested in lively well-written prose of up to 1,000 words, preferably accompanied by good, new photographs. Interviews, biographies, ideas-statements, new trends, thoughtful analysis and similar material is considered. No historical or simple criticism (unless commissioned) material is required. Suggestions first, please, to the Editor. NOT manuscripts in the first instance.

Photographs and portraits, sketches etc. are always considered of the highest standard.

BBRITISH composers do well this month at the hands of their interpreters and recording technicians. High praise must be given to Sir Adrian Boult and the L.P.O. for the renderings of *The Enigma Variations*, HMV ALP 1153, and of *Job*, Decca LXT 2937. Neither are likely to be surpassed, though Sargent's *Enigma* may possibly be considered as equalling Boult's. The former's conducting of *The Planets*, Decca LXT 2871, brings out the vividly imaginative qualities of Holst's work, which Tudor appreciated in his early choreographic days with Marie Rambert. Decca's Medium Play of *Facade*, LW 5107, is a transfer from LXT 2791, reviewed most favourably this time last year. And lastly Benjamin Britten, whose *Les Illuminations*, Decca LXT 2941, Ashton choreographed for the New York City Ballet in 1950. Peter Pears' singing is most sensitive and although his voice is severely limited, he uses it with artistry and understanding of the composer's style.

DEBUSSY

Excellent recordings do not end there—Debussy's Quartet, Columbia 33CX1155, was Leila Hyde's choice for her ballet, *Sappho*, first performed at the Arts in 1940, and it is enhanced by the warmhearted lyricism of the Quartetto Italiano's interpretation. Peter Katin, playing Liszt's *Totentanz* and Mendelssohn's *Rondo Brilliant* and *Capriccio Brilliant*, Decca LXT 2932, must also be heard. This young pianist should go far—his brilliance here is masterly. For those who want only the Mendelssohn, there is a 10 inch LW 5119—it was the *Capriccio* that inspired Balanchine to create his ballet of the same name for the New York City Ballet.

CONTRAST

By way of contrast, it is almost impossible to believe that an artist of Cortot's stature, could make such a shocking exhibition of *Carnaval*, HMV ALP 1142. He is not helped by the recording of the piano tone but it is no excuse for "the sooner I can get this over, the sooner I can go out to play!"

How simple and wholeheartedly engaging is Mendel-

ssohn's *S...* Keith Lester's ballet, *The Glen*—which the Sydney Symphony Orchestra under Eugene Goossens has recorded on HMV BLP 1045. There are several to choose from and although the Australians do not regain the Ashes, they come out of it very well.

RAVEL

Several choreographers have measured their skill against Ravel's *Bolero* and found that anything less than really good is doomed to failure. This applies to an even greater degree to the gramophone but Paul Kletzki and the Philharmonia, Columbia 33CX1164, win through with a first class performance which, without striving, holds one's interest to the end. Nor have I heard, on the reverse side, a better recording of Tchaikovsky's *Serenade in C* with its delightful waltz. This waltz is included with several others from his ballets in *Tchaikowski Waltzes* on Brunswick AXL 2012 but Wallenstein's routine treatment is coupled with a hard and brittle recording—HMV 7ER5022 is only a little more successful with its waltzes from *Casse* and the *Fifth Symphony*, while the excellent recording of *Invitation to the Dance*, HMV 7ER5021, has a little too much Toscaninian drive for my idea of *Spectre* or for my sense of enjoyment.

FONTEYN

George Weldon gives a pleasant account of Bach's *Sheep May Safely Graze*, Columbia SED 5509—the entrance of the Bridegroom in Ashton's *Wise Virgins*. After seeing this ballet for the first time, Herbert Farjeon apostrophized Fonteyn as—"Margot the dreamer of dreams, the dream that is dreamt, the victim, the sacrifice, the drooping beauty, the lily in the moonlight." Even that was an understatement—her pure and radiant beauty was superlative.

ANTONIO

An interesting novelty on Columbia's S.P. recording, DB 3461, is Antonio and Rosario dancing *The Lover and the Nightingale* to castanets and two pianos. The "dancing" does not come over but the purring of the castanets is most fascinating though more variety would have been an improvement. And to end up, here is Beecham pulling out the winners with a fine performance of *Espana*—part of Roland Petit's *Ballabile*—and Rossini's enchanting overture to *The Marriage Settlement*, Columbia SEL 1509.

B. C.

*In the October Ballet Today
important articles by*

**LOUIS
GOLDING**

**VIOETTA
ELVIN**

**CAMILLE DE
RHYNAL**

Ask your newsagent to reserve your copy
of this superb issue of Britain's leading
ballet magazine

To BALLET TODAY :
I enclose 15 -. Please send BALLET TODAY
for twelve months as from the next issue.

NAME

ADDRESS

To your Newsagent :
please deliver BALLET TODAY each month

NAME

ADDRESS

My name is

My address is

and I would like, by return, a copy of
PETER CRAIG-RAYMOND'S
Roland Petit
I enclose 5/4, (post free)

8,000

***Copies have
been sold in
nine months of***



***Peter Craig-Raymond's
brilliant study of France's
greatest dancer***

**LOSELY HURST
15, Upper Brighton Road,
Surbiton, Surrey**

IN RUSSIA

NOW : 3

The (non-ballet) Critics

On Filmed Ballet

WE interrupt the series of written-in-Russia articles on contemporary Soviet ballet to publish these comments made in a BBC-Home broadcast by "The Critics"—in this case E. Arnot Robertson, Ivor Brown, Tom Hopkinson, Alan Pryce-Jones, R. Furneaux Jordan and chairman John Summerson. Their subject was the film *Trio-Ballet* playing at London's Rialto cinema. This extract from the broadcast is published by courtesy of the BBC and with acknowledgement to the critics concerned.

ROBERTSON : Well, for cinema goers who are also ballet enthusiasts, and I'm one myself, here's a chance to see Russia's premiere ballerina, Ulanova, dancing really superbly, I think, and also, here's an opportunity for us to make up our minds whether we think that ballet can ever be adequately presented on the screen.

Of the three entirely separate pieces included in this Russian film only one is tinged with propaganda, and in my opinion it's an extremely dull and unlikeable ballet anyway. *Flame of Paris*, concerned with the French Revolution, gives us wicked aristocrats trying to steal their new won liberty from stalwart workers, and the trouble is that the workers galumphing around in clog dances and ugly clothes don't look remotely French of any period. Ulanova isn't dancing in this, and a good thing too, she'd be wasted, but she is in the charming *Fountain of Bakhchisarai*, and best of all in a strictly classical rendering of *Swan Lake*. Now, I feel that the essence of ballet is that it must be an enchanting spectacle designed as a whole, to be viewed from one unchanging position, taking in the entire stage. Here, as in every ballet picture I've yet experienced, the scene is broken up by occasional close-ups; by the director's determination that we shall watch this figure, not that, in the group dancing. The camera, so free to move about and select, is here let down by what, in other pictures, is its great strength. Its power of focussing all our attention on particular details.

Well, I don't know about you, but I emphatically don't want a face suddenly filling the screen when I'm enjoying the pattern of many interweaving bodies. By the way, the supporting corps de ballet of the Bolshoi Theatre and the Kirov Opera House, Leningrad, are simply admirable. On the other hand, in favour of ballet on the screen, take, in the exquisite *Swan Lake* the dance of the *Black Swan*, when she's impersonating the White Swan. Well, here's something that only the magic of the camera can do adequately. By brilliant photography and cutting the *Black Swan* turns into the White Swan and back again several times in the midst of a movement. But the main effect of this film on me is to make me long to watch Ulanova in the flesh. She has the most graceful arms I've ever seen, I think. And surely, this isn't the aspiration a ballet film should rouse, is it? Oughtn't it to satisfy us with its own beauty, not make us yearn for another medium?

SUMMERSON : I should have thought so. I wonder who are the ballet fans here?

PRYCE JONES : I'm not sure that I really qualify, anyway as an informed fan, but I was a little bit upset by the, it seemed to me the lack of proportion which was observed by the director of this film in so far that one was never quite certain whether one was on a confined space, on the stage in fact, or whether one was taking part in ballet movements, so to speak, within the full scope of a cinema camera, in a natural landscape. I felt there was a certain lack of coherence therefore, resulting out of it all, much as I enjoyed certain things like, for example, Ulanova's magnificent dancing.

SUMMERSON : Yes, you disliked the mixing of real landscape and the sort of Walt Disney swan and ballet dancers on the stage.

PRYCE JONES : I felt it led to a good deal of confusion.

SUMMERSON : Yes, now what do we all think about that.

Jordan, on that particular point of mixing these three kinds of media, cartoon, stage ballet and cinema.

JORDAN : Well, I'm not qualified to judge the ballet as such. I imagine the dancing was superb, but I did feel on that mixing there was a lot of tastelessness, but I did feel the jolt very much, of coming from very stagey stage sets to a very sentimental naturalistic lake, and I felt all along that there was a sort of something between me and the ballet dancers; they seemed to be literally a long way off, and I did yearn very much for another medium.

SUMMERSON : Yes, now look just sticking for a moment to this mixing of the media, what did you think on that Tom Hopkinson?

HOPKINSON : It gave me a very uneasy feeling. It seemed a muddle of three conventions.

SUMMERSON : Yes, and Ivor Brown.

BROWN : Well, I would have liked much more of cinema. You can have, of course, a completely photographed ballet, kind of newsreel effect, or you could turn the thing altogether round and use your mobile camera, go round and get shots in a sort of Degas manner, really give you all sorts of odd impressions. I liked the close ups, I wanted to see what this great dancer looked like close by and I wasn't so much concerned with the ballet as with the film of the ballet.

SUMMERSON : Now, just a moment. Would a film of the whole ballet, just taken from one point of view, like somebody sitting in the stalls, would that be tolerable. Miss Arnot Robertson.

ROBERTSON : I don't know, because it's never been tried. It might be extremely monotonous, it may be it's what I rather suspect myself, it may be that ballet is something which cannot

be really admirably represented on the screen, because, you see, what the camera always does is to give a much more intimate view. We are taken close to things.

SUMMERSON : Yes.

ROBERTSON : You can't be part of a ballet, it's a spectacle in which you do not take part, in which your emotions are not engaged, and I think that the screen technique is probably one that cannot be adapted to ballet. I think that this *faute de mur* is, when you said I disliked this film, I feel that it is a chance for people to see ballet who would never see it otherwise, and as a ballet fan I feel even half a ballet is better than no ballet at all, so that I welcome this film. I can't let you get away with saying I disliked this most.

SUMMERSON : You welcome it as a substitute, better than nothing, for people in remote provinces. Yes, alright.

HOPKINSON : Yes. There was another small point I felt too.

SUMMERSON : Yes.

HOPKINSON : Which was how very un-Russian as a whole contemporary ballet dancing is. There was a moment in the fountain at Bakhchisarai where the dancers danced with an excitement and abandon that one never sees in ballet. A very exciting moment, I thought too.

JORDAN : Just one point I'd like to make about the sets and the staginess I thought they were almost an exact reflection of the present condition of Soviet architecture and painting. I don't know whether it's a stage which a country, after in a state of industrial expansion, goes through but they'd got just that sort of nostalgia for bad historical reproduction that our stage sets had about 1860.

SUMMERSON : Isn't it odd? A sort of dowdiness, it seems to us which apparently they seem to approve.



Ballet Today

by special arrangement with
Ballet Arts Ltd.
introduces

Ballerina Photographs

Real photographs—Not Printed

Copies—at Almost Cost Price

Please tick those you require

Sixpence each (postage 1½d.) or set of twelve post free

- | | | |
|------------|-----------------------|-------|
| A112 | Sonia Arova | ..... |
| A122 | Svetlana Beriosova | ..... |
| (as above) | A120 Violetta Elvin | ..... |
| | A124 Violetta Elvin | ..... |
| | A100 Margot Fonteyn | ..... |
| | A110 Beryl Grey | ..... |
| | A106 Colette Marchand | ..... |
| | A104 Alicia Markova | ..... |
| | A118 Alicia Markova | ..... |
| | A108 Nadia Nerina | ..... |
| | A102 Moira Shearer | ..... |
| | A114 Tamara Toumanova | ..... |

The World's Greatest Ballerinas

by the finest photographers

Order to:

BALLERINA PHOTOGRAPHS,
Ballet Today,
15 Upper Brighton Road, Surbiton.

Esmeralda

(from page six)

countries, yet it is still performed in Russia where it has received a far greater measure of success and popularity.

The plot, or rather collection of plots and sub-plots, are perhaps too complex to make a satisfactory ballet; for as so often is the case, when a ballet is adapted from a novel, a great deal of material has to be sacrificed, resulting in the fact that the finished ballet rarely does justice to the book from which it is taken; this is not definitely the case as far as this ballet is concerned.

FIRST PRODUCED

When this work was first produced it contained one act and four scenes, it now contains three acts, six scenes and a prologue, besides a synopsis of shortly under a thousand words. To attempt to put it in fewer words, than in the Festival Ballet's programme would be almost impossible, yet it is the story of Frollo, a youngish priest, who becomes infatuated with a gypsy dancer, Esmeralda; the ballet is the story of this infatuation, and of the variety of tragedies it causes.

The first act takes place in the Catacombs of Paris, where a young destitute poet, Gringoire has been sentenced to death, but for some weird reason the death sentence can be overlooked if someone can be found to marry the accused person.

Esmeralda makes her entrance and consents to marry him, a celebration ensues, but this is soon terminated by the attempted abduction of Esmeralda by Frollo assisted by Quasimodo, his hunchback bell-ringer.

FAILURE

The abduction is a failure due to the timely entrance of a handsome Captain, complete with his troop; the remaining two acts are stifled with various plots, which finally result in the execution of Esmeralda and the suicide of the hunchback.

One is not sent home depressed though, for the ballet ends with further celebrations!

In earlier productions of this work there was more cause for these celebrations, due to the fact that at the last minute Esmeralda was freed.

This now happens in the changed version presented after the main review had gone to press.

So popular was this ballet that the great Fanny Elssler, at her last performance in Moscow, chose to dance the role of Esmeralda. The work was again revived some years later by Arthur Saint-Leon. I have included the original cast, alongside with the present cast at the Festival Hall.

La Esmeralda: Carlott Grisi;
Natalie Krassovska: Nora

Kovach. Claude Frollo: M Gossellin; Anton Dolin: Michae Hogan. Phoebus de Chateaupers: M. Saint-Leon; Oleg Briansky, Nicholai Polajenko. Fleur de Lys: Adelaid Frassi; Belinda Wright. Pierre Gringoire: Jules Perrot; John Gilpin, Istvan Rabovsky. Quasimodo: Coulon; Keith Beckett.

V. C.

Sadlers Wells Theatre Ballet at S.W. Theatre

- Sept. 9 : *Les Rendezvous, Cafe des Sports* (premiere here), *Lady and the Fool*
10 : *Les Sylphides, Cafe des Sports, Lady and the Fool*
11 (mat.) : *Sylphides, Cafe, Rendezvous*,
14 : *Sylphides, Blood Wedding, Cafe*
15 : *Rendezvous, Blood Wedding, Lady and the Fool*
18 (mat.) : *Sylphides, Lady and Fool, Cafe*

Sadlers Wells Theatre Ballet : Tour

- Sept. 20 week : *Newcastle Royal*
27 : *Glasgow Royal*
Oct. 4 : *Aberdeen His Majesty's*
11 : *Sheffield Lyceum*
18 : *Nottingham Royal*
25 : *Leeds Grand*
Nov. 1 : *No details*
8 : *B'ham Alexandra*

PARIS OPERA BALLET

—at Covent Garden

- Sept. 28 *Variations, Les Mirages, Les Indes Galantes, Le Palais de Cristal*
29 *Grand Pas, Les Indes Galantes, Phedre, Printemps a Vienne*
30 *Suite en Blanc, Prelude a L'Apres-Midi D'un Faune, Les Indes Galantes*
Oct. 1 *Entre Deux Rondes, Les Indes Galantes*
(No Mat) *Les Danses du Prince Igor, Etudes*
2 *Suite en Blanc, Icare, Les Indes Galantes, Les Danses du Prince Igor*
4 *Le Palais de Cristal, Istar, Les Indes Galantes, Etudes*
5 *Nauteos, Entre deux Rondes, L'Oiseay de Feu, Printemps A Vienne*
6 *Grand Pas, Icare, Les Mirages, Etudes*
7 *Variations, Romeo et Juliette, Nauteos, Suite en Blanc*
8 *Le Palais de Cristal, (No Guignol et Pandore, Mat) Istar, Printemps A Vienne*
9 *Les Mirages, Phedre, Suite en Blanc*
11 *Palais de Cristal, Etudes.*
End of Season

CRANKO, CARZOU, THE COVER —your letters

CRANKO

The attack on John Cranko in the August **BALLET TODAY** was very poor in judgment. Cranko is the finest of young choreographers we have.

John Methill.

COVER

The Svetlana Beriosova cover was your finest. I disagree with much of your writing in **BALLET TODAY** and elsewhere, but you leave your rivals far behind when it comes to cover choice.

J. C. Williams.

LIDO

What has happened to Serge Lido? I thought his shot of Krassovska very poor.

Esther Shinwell.

SOVIETS

Why waste time defending yourself against such people as Pat Sloane of this British Soviet Friendship Society? Ignore them, t's the only correct way.

S. Davis.

CARZOU

Is not that Carzou design for the Opera's *Giselle* (August **BALLET TODAY**) rather similar to the *Le Loup* design for *Petit*?

L. L. Jaeson.

Very similar, indeed, Mr. Jaeson. Several readers pointed this out.

POINTERS

Why waste space on the long piece on Cranko... the strip of photographs of Beryl Goldwyn was an excellent idea, may we see more of this kind... the sketches in **BALLET TODAY** by A. Judah are much too crude for the magazine... after attacking Rowena Jackson so often these past few years, why devote two articles recently on her?... thank god to pick up a dance magazine without getting a mouth full of stewed tea... your article on Fonteyn and the press was nonsense—an artist has every right to demand privacy... how would you like to be on tap for interviews day in, day out?... I like the Strawinski article but why no credit to the author?

Please note that although we publish names only and initials after letters, we cannot under any circumstance print any letter without your full name and address being stated. We also reserve full right to condense every letter as we wish. Please address your viewpoint to *Letters, BALLET TODAY*, 15 Upper Brighton Road, Surbiton, Surrey.

M

— PART SIX —

IN BALLET

Today

Nicolas Magallanes, American dancer born in Mexico and appeared in various ballet group shows and musicals before joining Ballet Russe de Monte Carlo (1943/4) and, from there, to NYCB.

Alicia Markova. English prima ballerina assoluta, who first worked—at fourteen—for the Diaghilev ballet with which company she remained until the final breakup in 1929. She has been ballerina and guest ballerina for almost every major company Rambert, Vic-Wells, Sadlers Wells, Markova-Dolin, Ballet Russe de Monte Carlo, Original (1947) Ballet Russe, Mexico Ballet, Festival, de Cuevas. Since severing her connection with Festival Ballet she has made constant television appearances in the United States and concert tours. Last seen in London with the de Cuevas ballet at the Stoll in Giselle and, in a concert appearance, at the Albert Hall with Miskovitch.

Leonide Massine. Russian dancer and choreographer, joined Diaghilev straight from the Imperial Schools to replace Nijinski. His first choreography, *Le Tricorne*, *Symphonie Fantastique*, *Good Humoured Ladies*, *Boutique Fantasque*, *Les Matelots*, *Jeux d'Enfants*, *Gaite Parisienne*, *Beau Danube*, *Capriccio Es-*



Milorad Miskovitch

(Photo: Mike Davis)

pagnol, *Aleko*, *Donald of the Burthens*, and many opera, revue and film ballets. Currently at *La Scala*, *Milan* and producing *Passion* play

Pamela May. English dancer who joined Vic-Wells Ballet straight from the Wells school. She now plays acting roles.

Milorad Miskovitch. Yugoslav dancer trained in Paris. First appeared in Britain with

de Cuevas in 1948 and recently seen here with Alicia Markova whose partner he now is. He has just made a "Spanish type" film in France with Sonia Arova.

Jacqueline Moreau. French dancer who studied at the Paris Opera school before joining the Opera ballet. Recently seen in London as a guest star with the de Cuevas ballet.

Mary Ellen Moylan. American

dancer who worked with musicals and small groups and Ballet Society before joining Ballet Russe and Ballet Theatre.

Avril Navarre. English dancer who joined the Wells straight from the company's school. Currently a soloist with the company at Covent Garden.

Nadia Nerina. English dancer now a ballerina of Sadlers Wells Ballet who has added to such roles as Mam'zelle Angot and Swanhilda by appearing successfully in *Lac*, *Sleeping Beauty*, etc. During the new Wells season she will dance in *La Boutique Fantasque*.

April Orlrich. English dancer (born in Zanzibar) and trained in South America before joining the Original Ballet Russe of 1944. She joined Sadlers Wells and became a soloist with that company which she has just left.

Sheilah O'Reilly. English dancer and soloist with Sadlers Wells Theatre Ballet.

NOTE: It is regretted that space keeps many of these notes down to a barest minimum. At the end of the series a full addendum will be published.

Sadlers Wells Ballet at Covent Garden

Aug. 31-

Sept. 2 : *La Boutique Fantasque*, *Firebird*, *Le Tricorne*

Sept. 3 : *Les Sylphides*, *Homage*, *Mam'zelle Angot*

Sept. 4 : *Les Sylphides*, *Homage*, *Boutique Fantasque* (mat); *Les Sylphides*, *Firebird*, *Boutique* (eve.)

6 : *Mam'zelle Angot*, *Firebird*, *Boutique*

7 : *Boutique*, *Firebird*, *Le Tricorne*

8 : *Lac des Cygnes* (Elvin, Field)

9 : *Lac* (Jackson, Field)

10 : *Lac* (Fonteyn, Somes)

11 : (mat) : *Lac* (Nerina, Rassine)



Toumanova at
Festival Hall

diary

(eve) :
Les Patineurs,
Mam'zelle Angot,
Homage

13 : *Sleeping Beauty* (Nerina, Rassine)

14 : *Angot*, *Firebird*

Daphnis and Chloe

15 : *Angot*, *Firebird*, *Daphnis and Chloe*

16 : *Sleeping Beauty* (Elvin, Hartr)



Elvin at Covent Garden

17 : *Les Patineurs*, *Daphnis and Chloe*, *Homage*

18 : (mat) : *Sleeping Beauty* (Beriosova, Field); (eve) : *Sleeping Beauty* (Fonteyn, Somes)

20 : *Giselle* (Heaton, Field); *Tricorne*

21 : *Sylphides*, *Firebird*, *Boutique*

22 : *Tricorne*, *Firebird*, *Boutique*

23 : *Giselle* (Clayden, Rassine), *Boutique*

24 : *Sylphides*, *Firebird*, *Boutique*

25 : (mat) : *Coppelia* (Lindsay, Doyle); (eve) : *Coppelia* (Dale Shaw).

Festival Ballet at Festival Hall

Aug. 23 : Greig Concerto, *Vision of Marquerite*, *Don Quixote*, (all week) *Vilia*

Aug. 30-

Sept. 1 *Giselle*, *Napoli* (premiere)

Sept. 2-4 : *Nutcracker*, *Napoli*

6-11 : *Esmeralda*

Ballet Rambert

Aug. 23 : *Birmingham Theatre* Rep

Sept. 6 : *Chesterfield Theatre* Civic

13 : *Canterbury Theatre* Marlow

20 : *Dublin Theatre* Gaiety

27 : do.

The Continental Ballet is appearing in Southport (Summer season); The Ballet de L'Europe are in Eastbourne (Summer season).

City Ballet at Toynbee Hall, E.C.

September 2 and every following Tuesday, Thursday and Friday until August next year : changing programmes of new ballets under the direction of Philippe Perrotet and other dancers of the "Wedding in Paris" cast including Eileen Elton, Diana Payne, Harry Cordwell, Glen Gordon, Basil Patison and two others, Jeanne Artois and Jeanne Lusby. Each programme runs for thirty minutes.

—Also on Page 22

Ballet Today — The National Dance Monthly

ADVERTISERS' ANNOUNCEMENTS



**FREED'S
FAMOUS BALLET SHOES**

AS WORN BY
LEADING DANCERS

Margot **FONTEYN**
Violetta **ELVIN**
Moirá **SHEARER**
Pamela **MAY**
Svellana **BERIOSOVA**
Rowena **JACKSON**
Anne **HEATON**
Patricia **MILLER**

THROUGHOUT THE
WORLD

Yvette **CHAUVIRE**
Nathalie **LESLIE**
Celia **FRANCA**
Colette **MARCHAND**
Margrethe **SCHANNE**
Nathalie **PHILIPPART**
Birthe **SCHERF**
Kirsten **SIMONE**

AND MANY OTHERS

FREDK FREED LTD
PERIOD Theatrical & BALLET SHOEMAKERS

Telegrams: Redshues, Lesquare, London **94 ST. MARTIN'S LANE, W.C.2** Telephone: TEMple Bar 1810/9330

IN PLACE OF ANAEMIA

Ballet is not, as yet, the most accessible of the arts and entertainments. Unless you live in London, or in a similar capital, your contact with the dance must be a sporadic one. Here it is that **BALLET TODAY** can serve your interest and your enjoyment.

A few months ago one reader called us "the eyes of the provinces" in that we give a composite, entertaining picture of world dance each month. Serving, thus, the provinces, and the overseas reader, **BALLET TODAY** still remains the most professionally respected dance monthly.

Missing from **BALLET TODAY** are the signs of the amateur—the petty gossip, the malicious story, the constant bias of either favour or attack. In place of these anaemic excuses for good journalism, **BALLET TODAY** offers you forthright, convincing criticism—news that is published because it is just that: news of general interest—and features which reflect current dance thought rather than the backwardism of ballet's vested interests.

If these are the qualities you want in a magazine, **BALLET TODAY** should be in your hands on the 26th of every month. The forms below give you a choice of how to ensure this.

Your **BALLET TODAY comes to you "on the 26th of each month" if you complete either one of these forms:—**

To **BALLET TODAY**:
I enclose 15/-. Please send **BALLET TODAY**
for twelve months as from the next issue.

NAME.....
ADDRESS.....

**BALLET
TODAY**

15 Upper Brighton Rd,
Surbiton,
Surrey

To your Newsagent:
please deliver **BALLET TODAY** each month

NAME.....
ADDRESS.....